

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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LEEDS TRIENNIAL MUSICAL FESTIVAL.

OCTOBER 13, 14, 15, and 16, 1886.

Conductor—SIR ARTHUR SULLIVAN.

Band and Chorus of 425 Performers.

WEDNESDAY MORNING, Oct. 13.—Handel's ISRAEL IN EGYPT. Principals: Miss ANNA WILLIAMS, Mrs. HUTCHINSON, Madame PATEY, Mr. EDWARD LLOYD, Mr. BRERETON, and Mr. SANTLEY.

WEDNESDAY EVENING.—Mackenzie's Cantata (written for the Festival), THE STORY OF SAVID; OPERATIC SELECTION, &c. Principals: Madame ALBANI, Mr. BARTON MCGUCKIN, and Mr. WATKIN MILLS.

THURSDAY MORNING.—Bach's MASS IN B MINOR. Principals: Miss ANNA WILLIAMS, Miss HILDA WILSON, Miss DAMIAN, Mr. BARTON MCGUCKIN, and Mr. SANTLEY.

THURSDAY EVENING.—New Work for Chorus and Orchestra, THE REVENGE, by C. V. Stanford; SYMPHONY IN C MINOR, No. 5 (Beethoven); WALPURGIS NIGHT (Mendelssohn). Principals: Miss DAMIAN, Mr. IVER MCKAY, and Mr. BRERETON.

FRIDAY MORNING.—ST. LUDMILA. Oratorio written for the Festival by Antonin Dvorak. Principals: Madame ALBANI, Madame PATEY, Mr. EDWARD LLOYD, and Mr. SANTLEY.

FRIDAY EVENING.—ADVENT HYMN (Schumann); SYMPHONY ("The Scotch") (Mendelssohn); CONCERT OVERTURE (F. K. Hattersley); BALLET SUITE, &c. Principals: Mrs. HUTCHINSON, Mr. EDWARD LLOYD, and Mr. FREDERIC KING.

SATURDAY MORNING.—THE GOLDEN LEGEND, written for the Festival by Sir Arthur Sullivan; Mendelssohn's ST. PAUL (Part 1). Principals: Madame ALBANI, Miss ANNA WILLIAMS, Madame PATEY, Miss HILDA WILSON, Mr. EDWARD LLOYD, Mr. BARTON MCGUCKIN, Mr. WATKIN MILLS, and Mr. FREDERIC KING.

EXTRA CONCERT, SATURDAY EVENING.—Mendelssohn's ELIJAH. Principals: Miss ANNA WILLIAMS, Madame PATEY, Miss DAMIAN, Mr. EDWARD LLOYD, Mr. IVER MCKAY, and Mr. SANTLEY.

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Festival Office, Centenary Street, Leeds, July 23, 1886.

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Miss HILDA WILSON. Mr. WATKIN MILLS.
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1886.

THE LONDON MUSICAL SEASON.

By HENRY C. LUNN.

HAD the London season of 1886 been even more than usually remarkable for important musical events, the visit of the Abbé Liszt would claim primary attention in our annual record, not only because he stands foremost as a representative man in the cause of musical progress, but because his presence amongst us after so long an absence may be accepted as a proof that he believes in our largely increasing sympathy with the object of which he has, both theoretically and practically, shown himself so earnest an advocate. Hospitality we should of course have exercised towards any eminent foreign guest; but the reception of Liszt was so enthusiastic amongst all classes as to amount to an ovation, and this not in acknowledgment of the gratification derived from listening to his wondrous performance, for he was constantly greeted with the warmest applause from vast audiences at concerts where it was thoroughly well known that he would not play. A detailed notice of his movements during his stay in this country has already appeared in our journal; but it would be impossible to chronicle all the marks of favour which were showered upon him by the many whose rank, both in art and social position, made such recognition of real value. Indeed, we may confidently say that the cordial manner in which he was welcomed induced him to linger with us beyond the time he originally intended; and we hope and believe that he will carry with him so pleasurable an impression of England that his farewell—which he evidently uttered with regret—will not prove a lasting one, especially as an artistic link has now been established with our country by the foundation of a "Liszt Scholarship" at the Royal Academy of Music, in honour of his visit.

That the despotic reign of Italian Opera in England had a crushing effect upon the progress of the art is a truth which could only be whispered whilst those who mainly supported the institution were also the patrons of the smaller musical enterprises timidly ventured during the season. Before, therefore, anything effectual could be done to lessen the power of this monopoly, it was necessary to show that reform was not to be expected from the upper, but from the middle classes, and that operas, although sung to a fashionable audience in Italian, would afford the utmost gratification when sung to a plebeian audience in English. The Carl Rosa Company gradually enforced this fact to the people, and the people have rewarded the spirited promoter of English Opera, not only by acknowledging the enjoyment of listening to well-known compositions in the vernacular, and without a single "star" singer, but by patronising new lyrical works composed by native artists, and sung by native vocalists. The ground being thus cleared, it is to be hoped that England will now willingly grant a hearing to composers and singers of all nationalities, and that our *resumé* of the London Musical Season may in the future contain a record of the production of the best operas of the world, and not of any especial portion of it. This year we have only to comment upon two operatic ventures, and if we give the first place to that at Covent Garden Theatre, it is because of its priority of date, and not of its artistic importance.

The Royal Italian Opera, under the direction of Signor Lago, commenced a season on May 25, which extended to the latter part of July; but the programme of worn-out operas given during that time leaves but little for the musical critic to say. Mackenzie's "Colomba" was promised, but even the quasi-novelty of this work in an Italian dress was denied to the subscribers and the public, the season dragging out to the end in the old style. The highly successful appearance of Miss Ella Russell must, however, be mentioned as one of the most interesting events, Mdlle. Giulia Valda having also been most favourably received, and Mdlle. Teodorini (although her voice has lost much of its freshness) being a really good and earnest artist. Of the baritone, Signor d'Andrade, too, we must speak in decided terms of praise. Of course, Madame Albani has been the main attraction, and Signor Gayarré, when he does not unduly force his voice, is still a satisfactory tenor, the appearance of M. Maurel, the French baritone, having given much strength to the cast of several operas. Signor Bevignani conducted with his accustomed ability, and little fault could be found with the orchestra and chorus, but the less said about the scenic arrangements the better.

During Mr. Carl Rosa's four weeks' season at Drury Lane Theatre he has not only sustained, but materially added to, the reputation already so legitimately won by careful management and steady perseverance in the good cause. His excellent company works so well together as to ensure a thoroughly satisfactory rendering of every opera given; and it is gratifying to find that those works of thin texture which for years have been presumed to represent the "English school" are no longer attractive. The energy shown by the lessee in producing a new opera especially written for the establishment by Mr. Mackenzie has been amply rewarded, and "The Troubadour" will now be added to a *répertoire* which is strengthened year by year. This work, which has brought some of the best houses of the season, has been fully noticed in our columns; and we have now only to award high praise for the discrimination with which the general programmes have been selected. In giving the names of the vocalists who have distinguished themselves during the season, we should in justice go through the list of those engaged; for the general effect, instead of the glorification of some special artists, is the principle which seems to animate every member of the company; and whatever may be the opera for the evening, therefore, the whole cast of the work, and not of parts of it, has evidently been carefully thought out.

The establishment of "Novello's Oratorio Concerts," under the able conductorship of Mr. A. C. Mackenzie, has proved one of the most important events of the season. The excellent rendering of some of the most exacting works by a choir trained in so brief a period has elicited universal praise, and there can be no doubt that this fine body of vocalists will now be regarded as a permanent institution of the Metropolis. The performance of Liszt's Oratorio "St. Elizabeth," in the presence of the composer, was not only in itself a brilliant success, but it has given an impetus to the desire for a more intimate knowledge of the other works of this writer, which cannot but prove beneficial to the cause of the advance of musical art. When, too, it is remembered that during the short season of these Concerts Mackenzie's "Rose of Sharon," Gounod's Oratorios "The Redemption" and "Mors et Vita," and "The Spectre's Bride" and "Stabat Mater" of Dvorák were given, not only with marvellous precision and accuracy, but with true dramatic feeling, both Mr. Mackenzie and the choir under his conductorship

may be fairly said to have earned the thanks of all music-lovers. We are glad to hear that these Concerts will be resumed next season.

The growing appreciation of Gounod's Oratorios, "Mors et Vita" and "The Redemption," has been shown in a marked manner during the season, the first-named work having been performed, by command, before Her Majesty at the Royal Albert Hall, and the second selected for the May-day musical performance at the Crystal Palace, on the scale of the world-renowned Handel Festivals. Everybody will rejoice that the Queen has at length broken through her long retirement from public life; but musicians must feel additional gratification at the fact of her first appearance affording an undeniable evidence of her continued deep sympathy with the art. That "Mors et Vita" was finely rendered may be readily imagined when we say that the solo vocalists were almost the same as those who created the parts at Birmingham, and that the choruses were sung by Mr. Barnby's famous choir, under his own direction. So much has been written in commenting upon the great success of the Handel Festivals, as to the necessity of adhering to the works of this composer for these gigantic musical gatherings, that some doubt might reasonably have been felt as to the fitness of Gounod's "Redemption" for so vast a space, and for so large a choir and orchestra. The profound impression created by the performance, under the intelligent conductorship of Mr. Manns, has, however, conclusively proved that the fine choral effects in this work derive additional force from the multiplication of the executants; and there can be no doubt that, this fact being established, Handel will no longer be the only composer to whose honour a Crystal Palace Musical Festival will be dedicated.

The directors of the Philharmonic Society have every right to congratulate themselves upon the result of their exertions to sustain the *prestige* of the institution, for we are glad to find that the season has been sufficiently prosperous to render any call upon the guarantors unnecessary. The engagement of Sir Arthur Sullivan as Conductor of the Concerts was unquestionably a step in the right direction; but his influence upon the orchestra, although apparent from the time he assumed the *bâton*, has, especially during this season, raised the character of the performances to a height which defies the rivalry of any existing Society. The selection of works has, with the exception of an "Orchestral Scene" by Mr. Henry Gadsby, shown the usual absence of any recognition of the creative talent amongst our countrymen—a fact long thoroughly acknowledged at our provincial festivals, and even at other institutions in the Metropolis—but some few English works already stamped with public approval—notably, Mr. Prout's Birmingham Symphony in F—have been admitted. Apart from this, however, we have little fault to find with the programmes; for many former successes of foreign composers have been repeated, and a Suite by Moszkowski and a Symphony by Saint-Saëns given for the first time. Without stopping to discuss why these two composers should have been chosen to represent the existing Continental talent, we at least see and appreciate the desire on the part of the directors to draw forth new compositions, and sincerely hope that this policy will continue to guide their counsels in the future.

The Richter Concerts have this year brought forward three novelties, Brahms's Symphony in E minor, a selection from Dr. Villiers Stanford's incidental music to the "Eumenides," and a Symphony by Eugene d'Albert. The second act of "Tristan und Isolde" and the closing scene of "Siegfried"

gave much importance to the sixth Concert, and the programmes throughout the season, although adhering perhaps somewhat too much to the old lines, were always interesting. The attendances have varied greatly; but at the sixth Concert the hall was densely packed.

The Sacred Harmonic Society, under the direction of Mr. W. H. Cummings, has given some excellent Concerts, Sir Sterndale Bennett's "Woman of Samaria" and Sir Arthur Sullivan's "Martyr of Antioch" being welcome items in the programme of the season, which was worthily concluded by a performance of Handel's "Belshazzar," the work selected last year to celebrate the bi-centenary of the composer's birth.

The Monday and Saturday Popular Concerts have derived additional interest this year from the engagement of Madame Schumann, who, despite the many pianists of mark now before the public, is always certain of a cordial reception by the whole of the English musical public. She returns to us with her powers unimpaired, and played a selection of works of the most varied character, including many almost indissolubly associated with her name. The return of Signor Piatti, too, after his severe accident, was an event of the utmost importance to the success of the Concerts, which, on the whole, have been excellent.

The Crystal Palace Concerts included, amongst the prominent performances of the season, an exceptionally fine rendering of Dvorák's Cantata, "The Spectre's Bride," with Novello's choir, and under the direction of Mr. Mackenzie, Madame Albani singing the whole of the soprano music. Gounod's "Mors et Vita" was also given with much success, the minute realisation of the composer's intention showing how carefully Mr. Manns had studied the score. The "Liszt Concert"—at which the great master's pupil, Herr Stavenhagen, produced such an effect—the performance of the Oratorio "St. Elizabeth," also in honour of our illustrious guest, with the Novello choir, and Mr. Mackenzie again at the conductor's desk, the presentation of Gounod's "Redemption" on May-day (already alluded to), and a number of the usual high-class Concerts, directed by Mr. Manns, have attracted large audiences to Sydenham, and made this in every respect a memorable season.

Mr. Henry Leslie has given three Concerts with his choir, and with such success as to warrant his continuation of these excellent performances as a portion of the regular musical attractions of the season. Some novelties were introduced; but the programmes were chiefly composed of established favourites, for which there is always an audience. Considering, however, that the solo vocalists were Madame Albani, Mr. E. Lloyd, and Mr. Santley, and the instrumentalists Herr Joachim, Madame Néruda, Mr. Charles Hallé, and M. de Pachmann, we may infer that Mr. Leslie has but small faith in the power of his choir to attract a paying audience. It must be mentioned that a graceful tribute to the memory of the late Mr. Joseph Maas (who made his *début* with this choir) was contained in the programme of the first Concert of the season—a composition, "In Memoriam," by Dr. J. F. Bridge.

The Royal Albert Hall Choral Society has thoroughly maintained its now firmly-established reputation. With the exception of Gounod's "Mors et Vita" and "Redemption," and Sullivan's Cantata "The Martyr of Antioch," the programmes have not included any modern works; but those for the rendering of which the choir has won such renown have been given with decisive success; and Mr. Barnby has a right to feel proud of the result of his

unwearied exertions to maintain the character of the choir.

At the Concert of the Bach Choir Dr. Villiers Stanford made his first appearance as Conductor of the Society, in place of Mr. Otto Goldschmidt, and was warmly received. The rendering of Bach's Cantata, "Gott ist mein König," never before performed at these Concerts, fully maintained the high position of the choir, and Beethoven's rarely-heard Cantata "Elegischer Gesang" was an interesting novelty. From the success of this Concert there is every reason to believe that the stability of the Society is fully established.

We are glad to find that the enterprise of Mr. Austin in giving a series of "Patti Concerts," at the Royal Albert Hall, has been most liberally rewarded. The appearance of Madame Patti is always anxiously looked for during the London season; but such is now the state of the operatic stage that, had it not been for these excellent performances, it is extremely doubtful whether the wish would this year have been gratified. Apart from the attraction of Madame Patti, too, we may say that in every respect the programmes have reflected the utmost credit upon Mr. Austin's management, and we shall be pleased to welcome a renewal of such Concerts next season.

The Concerts given by the Russian Choir, under Mr. Slaviansky d'Agreffe's direction, have been unquestionably one of the features of the season. The singing of this finely-trained body of vocalists has gradually grown upon the London public; and we doubt not will do much to foster a love for the national melodies of Russia. All interested in the subject should peruse an article in our present number, where the matter is treated at much length, and with minute historical details.

The interest created by the Cycle of Historical Recitals of Anton Rubinstein was unquestionably due, not only to his exceptionally fine performance, but to the extraordinary feat of playing from memory seven programmes containing the most exacting works of the representative composers of the world. Viewing such a herculean task as this simply according to its effect upon the art, we are by no means inclined to believe that it acts beneficially; for, apart from the tendency such exhibitions have to create a host of imitators, even from the ranks of our best pianists, the mere power of endurance, both on the part of the executant and audience, is too apt to be falsely held up to admiration as a convincing proof of the progress of musical culture. It is impossible to over-estimate so extraordinary a manifestation of natural gifts; but eight high-class Sonatas played at one Concert by one man are too much either for the performer or the listener to do the fullest justice to, and this truth should be fearlessly spoken by all who place the art before the artist. Mr. Rubinstein's remarkable series of performances, however, must not make us forget that Recitals by eminent, if not "sensational," artists have also been given, and with marked success. We may especially mention those by M. de Pachmann, Mr. Anton Hartvigson, Herr Bonawitz, Mr. Dannreuther, Mr. Oscar Beringer, Miss Agnes Zimmermann, Mr. Walter Bache, Herr Stavenhagen, Miss Fanny Davies, Mr. Frederic Lamond—the two last-named artists having, in one season, created a marked impression by their performance of the highest classical music—and also the excellent vocal Recitals of Mr. and Mrs. Henschel. To enumerate one half of the Concerts which have taken place during the season would be impossible, but Brinsmead's Symphony Concerts, the London Musical Society (under the conductorship of Mr. Barnby), which brought forward Dr. Villiers Stanford's Birmingham Oratorio "The Three Holy

Children" for the first time in London, the Concerts of Señor Sarasate and Mr. Walter Bache, the Chamber Concerts of Herr Franke, Mdle. Wilhelmina Clauss (Madame Szarvady), Messrs. Willem Coenen, Victor Buziau, and Jules Lasserre, and of Madame Frickenhaus and Herr Ludwig, are entitled to favourable mention; excellent performances having also been given by the Borough of Hackney Choral Association (Mr. E. Prout), the Highbury Philharmonic Society (Dr. Bridge), the Tufnell Park Choral Society (Mr. W. H. Thomas), the St. George's Glee Union, Finsbury Choral Society, Bow and Bromley Institute, Crouch End Choral Society, and many others, which want of space only prevents our recording.

There is little to say respecting the music given at the opening of the Colonial Exhibition, native creative art having been represented by a short work, composed expressly for the occasion by Sir Arthur Sullivan, to some verses by Lord Tennyson, the rest of the programme consisting of the National Anthem, the "Hallelujah Chorus," "Rule, Britannia," and "Home, sweet home," the last-named composition being sung to perfection by Madame Albani. In state ceremonies, where it is now thoroughly understood that music *must* be introduced, we are too often reminded of some domestic ceremonies, where the poor relation *must* be invited. Everybody pays him just as much attention as etiquette demands; but the necessity, rather than the pleasure, of his presence seems to be tacitly admitted not only by the guests, but by the individual himself. The time may come when the claims of the art shall be duly acknowledged whenever and wherever it may form a portion of the proceedings; but there can be no doubt that at present, on such occasions as we refer to, it is only admitted on sufferance, and we must therefore be content with such recognition as surrounding circumstances will permit.

The "Handel Society"—a band of earnest amateurs, strengthened by a few professionals—deserves a passing word of praise, not so much for what it has done, as for what it promises. At the Concert, given in aid of the funds of the King's College Hospital, under the conductorship of Mr. F. A. W. Docker, the fact of Handel's Sixth Chandos Anthem being the only work by this composer in the programme sufficiently proves the absurdity of the title adopted by the Association. There is good material, however, in the Society; and if wisdom is shown in its management, a bright future may be secured.

The monument erected by subscription in St. Paul's Cathedral to the memory of Sir John Goss—designed by Mr. Belcher, and carved by Mr. Thornycroft—which was unveiled in May last before a large company of musicians, is indeed a fitting testimonial to the genius of one who worked conscientiously and earnestly during a long life in the service of the church. It should be placed on record that, owing to the generosity of Messrs. Belcher and Thornycroft, in making only a nominal charge for their valuable services, a small surplus was left, which it was decided should be devoted to the augmentation of the Goss Scholarship at the Royal Academy of Music, an institution which for many years received the benefit of his instruction and counsel.

The Concerts of the Musical Artists' Society continue to be highly interesting, many new works having been brought forward which, but for the existence of such an institution, might never have been heard beyond the drawing-rooms of their composers. The prize of twenty guineas for a Quartet of stringed instruments (offered by a lady member of the Society) was awarded to Mr. Algernon Ashton, who will doubtless, by the stimulus of this encouragement,

be induced to continue a career in which he has already evidenced such decided talent.

Our educational Institutions—the Royal Academy of Music, Royal College of Music, Royal Normal College for the Blind, and many others—have held their usual Concerts for the exhibition of the pupils, the Royal Academy and Royal College this year, for the first time, having given dramatic performances by the students, which have successfully tested their powers, and may, we doubt not, have excellent results in the future.

The three meetings of the National Society of Professional Musicians, held in the Metropolis in the early part of the year, resulted in the carrying of a proposition that the institution "is entitled to hearty support." Although this virtually amounts to a vote of confidence in the Society, there can be little doubt that very much of its success in the future depends upon the manner in which those placed in authority discharge their onerous duties. At present the Society has made many friends and few enemies; but the tendency towards "trades' unionism" must be narrowly watched lest a bitterness of feeling engendered in many quarters by any action of this kind should at once arrest the growth of what might be a movement of the utmost importance to the progress of art. All earnest musicians must sympathise with the feelings which have prompted the organisers of this scheme, and will no doubt lend a helping hand, provided only that such aid is widely and liberally invited.

It must be mentioned, in proof of the increasing desire to deepen the effect of a religious service by the aid of the great sacred musical works, that on Ascension Day at Westminster Abbey the second and third parts of Gounod's "Mors et Vita," and Dr. Bridge's setting of Mr. Gladstone's version of the Hymn "Rock of Ages," were given, with full band and chorus, Madame Albani kindly lending her valuable services on the occasion (which was in aid of funds for the building of a chapel for the Westminster Hospital), and Dr. Bridge conducting. The Abbey was crowded, the service most impressive, and more than sufficient was realised to defray the expense of completing the chapel.

It is with much regret that we record the name of Mr. Joseph Maas, the eminent tenor, in our obituary of this year. The melancholy news came upon us so suddenly—his services having been secured for several forthcoming Concerts—that the shock became additionally painful, the widely-spread sympathy for his loss proving how highly his talents were appreciated by the musical public. Three accomplished and long established pianists—Mr. Brinley Richards, Mr. W. H. Holmes, and Mr. Harold Thomas—all professors of their instrument at the Royal Academy of Music, where they had received their education, have also passed away, leaving many records of good artistic work, both as teachers and composers. Miss Elizabeth Philp, the writer of several songs which obtained a certain popularity; Mrs. Merest, a retired vocalist, who, as Miss Maria B. Hawes, sang the contralto part in Mendelssohn's "Elijah" on its original production at Birmingham; Mr. John Templeton, a tenor singer, who appeared in operas with Madame Malibran in the zenith of her career; Mr. J. T. Willy, a violinist, some years ago holding a distinguished position in the profession; and Mr. Josiah Pittman, associated for many seasons with Italian Opera, both at Her Majesty's Theatre and Covent Garden, complete the list of prominent English artists who have died during the year. Extending our obituary to the Continent, we must name the following: At Milan, Amilcare Ponchielli, composer of the now celebrated opera "La Gioconda"; at Dresden, Gustav Adolph Merkel, a

popular composer of organ and pianoforte music; at Berlin, Friedrich Kiel, the distinguished German composer; at Heidelberg, Ludwig Nohl, an able writer on musical history; at Nice, Marie Heilbron, the talented operatic singer; and at Paris, Théodore Ritter, an excellent pianist and composer.

As we have often said, the production of new works must be looked for at present out of the Metropolis, London, as a rule, only endorsing the verdict of provincial audiences. Important compositions will, no doubt, in time to come, be first heard in England's capital; but we have not yet shaken off our old-world notions, and had it not been for the enterprise of Mr. Carl Rosa, who commissioned Mr. Mackenzie to write an Opera for his brief London season, our record of any absolute novelty would indeed be meagre. Activity, however, has characterised the season throughout; and the rapidly increasing love for good music is so marked, both in the Concert-room and Opera-house, that we can have but little fear either for English art or English artists in the future.

RUSSIAN MUSIC.

By W. A. BARRETT.

AMONG other noteworthy events of the past season the visit of the Russian Choir to London should not pass unnoticed. When they gave their first Concert at St. James's Hall they were received by a very scanty audience. They were, however, encouraged by their reception, and repeated their performances there and at Drury Lane Theatre, and were classed among the lions of a season, the interest of which has been curtailed by political occurrences. Their style of singing is new to English ears, and is outside the range of all previous experiences. It opens up a long vista of enlightenment as to the manner in which vocal music is practised in the country to which the singers belong. Moreover, the airs which they perform fall "with strange cadence on the unaccustomed ear," and exercise a special fascination over the hearer, notwithstanding the peculiarities of their construction and treatment. Each of these matters has a particular interest for the musician, and may be well worthy of enquiry, more especially as so little is known on the subject in England. The advent of the Russian Choir was sudden, unannounced, and, to a certain extent, unexpected, so that those who are supposed to lead public opinion had little or no time to get up the subject, and astonish readers with a flood of hitherto concealed knowledge. The consequence was that the greater part of the ideas concerning themselves and their music was derived from their own statements, and these were far from complete, for they only quoted a few of the opinions of the press of France and Germany concerning their performances. There was, perhaps, on the one side, an advantage in the absence of information, inasmuch as the singers were judged upon their own merits, and according to the form of entertainment they presented. This was entirely strange to an English audience, and the charm of novelty was not to be overlooked. The information we possess in English concerning Russian music is of the scantiest description. There are, perhaps, not more than a dozen melodies of the country known in England, and these come to us through a German medium—"The Red Gown or Frock" (Krasny Sarafan), "Schöne Minka" (Bidu sobi kupila), and the like. These are known only as melodies. The verses with which they are associated in the place of their origin are for the most part unknown.

The Napoleonic wars at the beginning of the present century stirred a languid interest towards Muscovite affairs in certain English minds, and a "Collection of melodies, chiefly Russian, harmonised and arranged for the voice by E. S. Biggs, with words by Mrs. Opie, containing among others a ballad called 'The Cossack,' translated from the Ukrainian by Matthew Gregory Lewis," was published in London in 1800. Sixteen years later "'The Russian Troubadour,' a collection of Ukrainian melodies, with the words translated into English by the author of the German 'Erato,' interspersed with Russian songs, set to music by foreign masters, and translated by the same hand," was given to the world from the English metropolis. Neither of these collections attracted much attention. The desire to know anything of the National music of other countries did not exist. If it had, it is doubtful if either of these works would have been considered as satisfactory. Whether the poetry of these collections was or was not taken from genuine sources would be too troublesome to determine. The names of the originals are not always given, and even when they are they let in no light. There are very few Englishmen now who have studied Russian poetry and literature. The language is in fact so difficult that the generality of Russians think it easier to learn other tongues besides their own, in order to facilitate communication with foreign nations, and so meet the difficulty. Now while this act of courtesy is a distinct gain to the foreigner, it is a loss to the Russian, as it leaves a doubt as to whether there is any peculiar character in the literature of that people, which may be held to be worthy of study. The absence of knowledge concerning their music, for the mere acquaintance with a few tunes could hardly be dignified with the name of knowledge, while it is humiliating to the student, is also an injustice to the people of Russia. They possess a copious store of popular tunes, of a character distinctly musical and poetical, all testifying to the general love for the art among the several classes of society. The appearance of the Russian singers therefore affords an element of education, which might be profitably followed up and cultivated. It would not be an arduous task to trace the history of music in Russia, the growth of those forms of art-creations with which all the civilised world is familiar, for the simple reason that the majority of the trustworthy records of the art are of comparatively modern origin.

The cultivation of the "classical" in music has not been undertaken in obedience to a demand from the people, but rather because the Sovereigns and nobility of Russia have always affected a liking for foreign art and artists, derived in a great measure from the fashion set by the Czar Peter. The establishment of a regular theatre for lyrical performances dates from the year 1718 only, when the Countess Nathalie Alexeevna produced a tragedy, the music to which was supplied by an orchestra of Russian musicians. This was followed by the opening of a German theatre, in which instrumental music was made a feature of the entertainment. In 1737, the first Italian Opera was given in St. Petersburg. A temporary wooden structure was erected for the purpose, which lasted until 1749, when it was destroyed by fire. Two new theatres were built by the Czarina Elizabeth, one in the Isaak Street, in 1745, the other on the left bank of the Neva in 1750. Elizabeth, who was a great lover of art in general, and of music in particular, invited an Italian Opera Company to St. Petersburg, headed by the famous composer Francesco Araja, who wrote some operas to Russian words. The task of nationalising the style of music prevalent in other European countries, was further encouraged by the Empress Catherine II.,

and the work, so auspiciously commenced, was continued by Alexander Sumarokov, Galuppi, and Traetta. A Russian composer, Alexander Ablesimov, is credited with the adaptation of the French Vaudeville style to suit Russian views. Towards the end of the century, the cultivation of music became more general, and in 1772 the first musical club was established in St. Petersburg, where vocal and instrumental music was practised and encouraged.

On the death of Traetta, in 1776, he was succeeded by Paisiello. Giuseppe Sarti, Cimarosa, Lulli, Giornovich, and others helped to extend a love for the higher branches of music, both vocal and instrumental, as then cultivated. A number of operas were written to words in the national tongue, and many of these famous artists wrote songs in the style of the popular ditties.

It would be interesting to trace step by step this progress of music in Russia in all its branches, and to show how greatly the world has benefited by the labours of such artists as John Field, Charles Mayer, Hummel, Dussek, and others, who all received considerable encouragement in that country. The productions of Verstovsky and Glinka as national composers, the influence of Anton Rubinstein and his brother Nicolaus, the establishment of a Conservatoire of Music, are matters which deserve more extended treatment than can be given here. The course of time will show the value of the efforts of the many musicians of the modern school of Russia, Liadov, Naprovnik, Balakirev, Leschetizky, Tschai-kowsky, and others, some of whose compositions were presented by Rubinstein in the course of his recent Historical recitals. The earnestness of their labours all tend to prove the existence of an endeavour on the part of Russian musicians to become cosmopolitan in their more ambitious efforts, and to confine the expression of patriotism to an occasional scientific treatment of the existing popular songs.

The reader interested in matters only slightly referred to above will peruse with pleasure the "Histoire de la Musique en Russie," by Yusupov, a more recent work with a like title by César Cui, or the article on "Russische Musik," in the eighth volume of Hermann Mendel's "Musikalisches Conversations-Lexikon." These are the chief, if not the only, works which are available. It is not at all unlikely that there may be many books on the subject in Russian; but however great the thirst for knowledge may be, few students would have the courage to study the language to find out after all that in the higher grades of art Russia simply reflects the greater light of other European nations.

From her national and popular songs much more important and valuable lessons may be learnt. It is to be regretted, however, that all the researches which have been made with regard to the poetry and the historical records are sealed books to the majority of English scholars. The musical notes are written in the ordinary way, and can be understood and appreciated. Whether the words bear any reference to the musical characters, as a fit union of "sound with sense," is a different thing altogether, and cannot be affirmed with certainty. To know the worth of the songs would demand special knowledge of the people, their peculiar dialects, ethnological origin, and social habits. Hitherto, all that has been done in Russia towards this end is entirely closed, except to those who can read the language. The Russians are an enterprising, clever, and industrious people, and it would be a great gain to other nations if they were to adopt the plan they observe with regard to ordinary speech, and give in a more widely known language the result of their literary and musical investigations.

A better understanding would prevail, and perhaps it would be found that they are far more advanced in the arts of imagination and feeling than it is customary to give them credit for.

The quaintness and beauty of many of the pieces sung by the Russian Choir, and the numbers of others contained in various collections, all bear evidence of the value of their popular music. For the purpose of comparison with others, they deserve to be better known to English musicians. They may prove to be important links in the chain of evidence of a common origin.

Several of these national songs were sung by the Russian Choir on the occasion of their recent visit. The organiser, trainer, and leader of the Choir, Dmitri Slaviansky D'Agrenoff, is a scion of the old Russian nobility. He received his education at the University of Moscow, and in due time followed a military career in the Russian Imperial Hussar regiment. The love for music, which had been his consolation during his university and military occupations, predominated, and he abandoned all to follow the pursuit most agreeable to him. He learned singing under several Italian masters, and particularly with Pietro Romani, with the intention of pursuing the occupation of a vocalist. The study of the national music of his own country, in which he was aided and encouraged by his accomplished wife, suggested the idea of organising a choir to sing the ancient popular melodies, and so to inspire in others a similar love for them which he had acquired. The possession of a fine estate in Central Russia enabled him to carry out the design of establishing a school for choral singing based upon the foundation of the old Russian music he had collected. When his choir was sufficiently trained to perform in public he projected a tour in Europe and America, in the course of which he visited the capital of the United Kingdom. In addition to the concerts in the St. James's Hall, performances have been given at the National Theatre, Drury Lane, under distinguished patronage. During their stay in London the singers have had the honour also of appearing before the Royal Family. The programmes which they offered to the public consisted of three parts, each containing some half-a-dozen pieces. The first was selected from the historical songs which treat of Russian manners and customs, the second comprised sacred songs, and the third Russian popular songs.

All these possess peculiarities of character almost entirely confined to themselves, with certain general qualities which may be said to distinguish Russian music from among the art-creations of other European people.

The language is soft and not displeasing to the ear, however strange it may be to the eye.

The music—sacred or secular—was sung with emphasis and expression, and with a large element of individuality. With the exception of certain operatic singers, Ivanoff, Rokitsansky, De Reszke, and others who have appeared in London, and who make the proof of the rule, our ordinary British idea concerning Russian musical performances is not complimentary to the nation. When the Russian horn band made its appearance in England some forty years ago, all sorts of stories were in circulation. The mechanical accuracy with which the selection of pieces was played, the fixed earnestness of the players (each man's share in the performance being confined to the production of one note which was never missed), was said to have been obtained by the frequent use of the stick and the knout on the backs of the unhappy performers. There was therefore a strong feeling of commiseration mixed with the wonder their efforts excited, and the performances of the band, though

attractive as a matter of curiosity, were never very popular because, wrongly or rightly, they were associated with a memory of cruelty. With Slaviansky's Choir nothing of the kind can be said to exist. The discipline is perfect it is true, but the exercise seems to bring a large amount of personal enjoyment to the performers. They delight in their songs, and their patriotic aspirations are indulged by the manner in which they appear before the public.

The several members of the choir are habited in the old national costumes of the sixteenth and seventeenth centuries, the accuracy of which must be taken, like the stated antiquity of some of their music, on trust. The effect was certainly quaint, striking, and picturesque. When singing, the choir is divided into two sections, in one of which the prevailing colour of the dresses was blue in many shades, and in the other red with a like variety. Those who were wise in such matters took much delight in the splendour of the embroidery on some of the costumes, especially on those worn by the leader and his wife and children. The stately manner in which the singers entered upon the platform at their Concerts was most effective. They approached, one by one, from the higher part of the two ends of the orchestra, and meeting in the middle marched solemnly down the steps to their appointed places. The procession was always ended by the chief and his wife. He, wearing the long robes of the ancient nobility, stood in the centre on a slightly raised dais, with his back to the choir and to the harmonium, which was occasionally used to give the chord and to accompany certain of the soli passages in the songs. These were sung in a manner as peculiar as the character of the songs themselves. Each verse was "precented," as it were, by M. Slaviansky, with a pleasant, well-trained voice, and guided by the gestures of his hand the choir took up the burden or chorus. Now in sonorous, resonant body of tone, full and loud, now diminishing to the most delicate *pianissimo*, the choir responding to the slightest movement of his hand or fingers. The effect was certainly most remarkable, especially when the individual character of the voices is taken into consideration. The sopranos, boys and females, did not always sing in tune; the contraltos were good, the tenors were coarse and unpleasant, especially in *forte* passages, but the basses astonished all hearers by the depth, extent, and power of their tones. There were one or two voices apparently employed solely for the purpose of "dropping in" deep notes at each concluding phrase. The resonance of the lower A, B flat, C, and sometimes G below, of sixteen-foot tone, like an organ "bearing a stiff bourdon, was never pipe of half so sweet a sound," as Chaucer says, suggested the employment of other means than the "human voice divine." They were, however, good and true notes given by one or two of the singers who were for the most part silent in all other portions of the songs.

The weird effect of the harmonies they sang was increased by progressions of fifths and octaves, occasionally in sequences, which made many English musicians shudder with horror. Whether these effects are national or adventitious, it boots not to enquire; they were chiefly heard in the secular pieces. They suggested a form of treatment of a rudimentary kind, less archaic than unskilful. Their sacred music was more scientific in pretension, though less attractive in effect. It must be understood that in this section of the programme there were no pieces of very high antiquity. Some of the hymns had been harmonised by Madame Olga Slaviansky, and the greater part of the others was composed by Dmitri Stepanovitch Bortniansky, a Russian composer, born in 1751, who studied music with Galuppi, in Venice,

and who devoted his talents to the revision of the ancient music, and the composition of new works for the use of the Russian church. He died on the 28th September, according to the old style still in vogue in Russia, or, as we reckon, on the 9th of October, 1825, aged seventy-four. He did much towards improving the style of music employed by the church, and his name is deservedly held in high estimation by all Russian musicians.

Amongst the historical songs performed were heroic poems about the celebrated giants Sviatogor, Dobrynia Nikititch, and other personages of early times, who are as familiar to the youth of Russia as the Seven Champions of Christendom, Jack, the giant killer, Guy, Earl of Warwick, King Arthur and his knights, and other heroes of the past more or less real or traditional. There are also country songs relating to national appearances, such as "Nie biely sniegi" (The white snow in the fields), "Zaria Vetchernaia" (The setting sun), and so forth. Joking songs, whose elements of humour are greatly diluted by the medium through which they are presented; songs of games, such as the Horodvodnaia, the dialogues and fortune-telling song, associated with the ancient game of hiding the ring, which Mr. Goring Thomas has introduced so effectively in his Opera "Nadeshda." The game of "Hunt the Slipper" is its British parallel, but unlike its Russian counterpart, it is not accompanied by song. Then there are other dancing songs, such as are represented by the "Kamarinskaia," and "Kak oo nashih oo vorot" (In front of our gate), also included in the list of popular songs, such as the "Krasny sarafan," already known in England. Many of these melodies seem to have been artificially compounded, and betray the influence of the music of other people in their construction. The most interesting are those which bear internal evidence of having originated with a people among whom civilisation had not made great advances. A large number of the airs have a very limited compass, probably derived from the primitive musical instruments in ordinary use, such as the goudok or Russian fiddle, the gousli, the kobza or bandura, a sort of rudimentary guitar, and the bala-laika. The instruments are still in occasional, though not in general, use. The last popular performer upon the kobza in the Ukraine was an old blind minstrel known as Ostap Veresai, who was a living repository of ancient tunes, some of which have been preserved in the biographical notices of him written by N. V. Lisenka and A. A. Rusof.

Several of the songs of the lower classes are actually composed within the limit of a fifth. Rochlitz, who had the opportunity of becoming acquainted with the songs of the serfs of the Russian merchants who visited the annual fair at Leipzig, states that the tonic and dominant were the most prevalent intervals, the intermediate notes of the song, whether in the major or minor mode, were, as it were, glided over. One of the Russian tunes best known in England, that which forms the final movement in the old Lancers quadrilles, is within the compass of a fifth, according to its original form:—



"Schöne Minka" is also limited in extent, and a large number of songs in the collections of Pratsch, Kocipinski, Lisenko, and Bernard, are within the like modest range. Some are even within the compass of a fourth. The following is a specimen—

OE NAV VEAININLINH.



One of the most effective of the old sacred songs in the programme of the Russian Choir was the ancient hymn "Slava" with this subject—



In some of the printed books the second note is printed as E, but this increases the range and alters the character of the melody.

There are, of course, a number of songs, especially those of the Ukraines, which are of much greater extent, but the majority seem to be confined within the octave, the Polish and gipsy songs excepted. These are spread over a wide range like some of the Scottish melodies, and appear to owe their origin to instruments rather than to any special regard for the compass of the human voice.

These songs are chiefly in the minor mode, and one peculiarity of Russian popular melodies will not fail to strike the student as an instance of departure from the construction of songs elsewhere. It is by no means uncommon in popular songs of all countries to find minor songs ending with a major chord. Out of a hundred tunes selected at random from various collections only one minor song ends in the major, while there are at least a dozen major songs which end in the minor, a peculiarity which is only found in Asiatic airs and in a few Irish melodies. The Pentatonic scale, characteristic of tunes derived from Eastern sources, does not seem to have influenced the construction of many of the songs, though there are traces of the scale in a few. They are not sufficiently marked, however, to form a distinct category.

The limited compass of the popular melodies is extensive compared with some of the "standard songs" of the Russian Church. There are many which are restricted to a scale, if it may be so called, or more properly an *ambitus*, of three notes. These are sung in a kind of recitative, without accent, emphasis, rhythm, or time. The effect to Russian ears is no more monotonous than certain portions of the plain-song employed in the Latin Church for Versicles and Responses.

M. Slaviensky's Russian singers did not present any specimens of this sort of melody in their selections of sacred music. Their extracts were taken from comparatively modern composers, as already pointed out. They were probably influenced by expediency in this matter, for it is doubtful whether the more ancient pieces could have had any interest for hearers not acquainted with the traditions and associations of the Church to which they belong.

From a musical point of view they have nothing attractive. The Russian Church has been singularly inactive in the encouragement of progress in musical art. It seems to have been content with the legacy left by the early Christian fathers. For a long time the old Greek notation of Neumes was employed for written music in many places, and their plain song is a modification of that of the Roman Church. The sacred music sung by M. Slaviensky's Choir belongs to the Italian school of art of the last century, unimproved by any salient features which may serve to distinguish it as national.

Unlike the music of the Anglican Church, which reflects in its various periods many of the outside influences affecting the art, the greater part of Russian sacred music preserves most of the features which distinguished the style of generations long past, and therefore the attractions it possesses are such as would commend it chiefly to antiquarians.

Secular music, as represented in the popular songs, has many charms, which awaken the attention and the admiration of others than those for whom they were written, and among whom they are popular. They originated with the Russian people, but they are not deficient in those qualities which command general attention. The eminent scholar, Mr. W. R. S. Ralston, has shown in his versions of Russian popular tales many similarities which exist between them and the traditional stories of other European countries. A more extended knowledge of Russian popular songs, words, and music might tend to display other points of resemblance hitherto unsuspected. The songs tell of a strong underlying current of humanity, even though we know that the people among whom they originated were in a state of serfdom until within the last thirty years. There is a simplicity and naturalness in the diction of many of the popular poems which is characteristic. The strong national feeling and spirit which absorbs all minor elements is conspicuous in the poetry of the people from the earliest times. Notwithstanding the trials and troubles of their condition, both social and political, hope and consolation were derived from the ballads concerning Vladimir, who lived in the twelfth century, and whom they regard as a sort of King Arthur and Charlemagne combined. These ballads, like those of Great Britain, were derived chiefly from tradition, and are not always to be traced to known authors.

In dealing with the peculiarities of Russian song it must be remembered that the country is wide and vast and composed of many races and kindreds. Each of these has its idiosyncrasies, but the efforts of the literary men of the country from time to time have had the effect of inspiring in all the tribes one general spirit of patriotism. This pervades many of the popular songs from whatever race they spring or by whom they are preserved. In the programmes of the Russian Choir there were songs from various parts of the Empire. The lines of distinction do not seem to be so strongly marked as among ourselves in the United Kingdom where all speak the same nominal tongue. Everyone knows that there are strong points of difference between the songs of England, Ireland, Scotland, and Wales. Everyone knows also that the admirers of the songs of the several races claim for them individualities which do not always exist. Hence, when a tune appeals with equal force to either people, and words have been set by natives of the different kingdoms, they have been claimed as having originated among the people with whom they have become popular, because of the successful union of words and melody. The bitterness of controversy which is excited by various claimants is increased by the want of confidence in each other, and the absence of organised research. Most of the collections of British songs that have been made are due to private enterprise, and the pursuit of amiable hobbies.

One of the best collections of old English ballads has been made by an American, Professor F. J. Child, of Harvard University. It would be pleasant to see a little of the patriotic unity among ourselves which exists in Russia with regard to the collection and preservation of popular songs and melodies. The Government of every other European country has encouraged and supported the gathering together and the publication of these simple relics. They are all wiser in this matter than we are, even though

many of the nations cannot boast of the treasures we are known to possess in these things. With the exception of Mr. William Chappell, whose name and efforts must be mentioned with the greatest honour, no living musician or literary man has made any serious attempt to rescue our ancient English ballads from oblivion. Those who are interested in the subject may read with profit the valuable essay on "The Literature of National Music," by the late Carl Engel (London: Novello, Ewer and Co.), 1879. Therein may be seen long lists of collections of popular songs, made, in most cases, at the instance and expense of the Government of the several European countries. The list of British publications is proportionately scant, and, to a certain extent, lacking in general nationality.

The number of books of Russian national melodies alone is large, and might be referred to as an incentive to ourselves to redeem our reproach among nations, by gathering together all that can be saved of the effusions of a people who have cultivated, encouraged, and loved the art of music and its practitioners from the earliest ages of history.

Most of the popular Russian songs were written in the old Slavic church-tongue or dialect, so called because the monasteries were the centres of their production. After a while, it is said that the Polish element prevailed in literature until Peter the Great made his native tongue the universal medium of communication in speech and writing. After the death of Peter, the first writer who exercised the strongest influence upon Russian literature was Lomonossow, "who drew the lines of distinction sharply between old Slavic and Russian, and established the literary supremacy of the dialect of Great Russia." Many writers of poems and plays followed, who rendered great service in the development of literature, including Derzavin, the first popular Russian poet. He was born at Kasan, July 3, 1743, and died July 8, 1816. He excelled in loftiness of idea, purity of sentiment, and rich vigour of language; in fact, the latter quality at times manifests itself in an Oriental extravagance of imagery which the older fancy of the west fails to appreciate. Some of his poems have been translated into English and other European tongues.

The district of the Ukraine is considered the most fertile in Russia as concerns the number and variety of national melodies. Kocipinski has collected and published more than a hundred airs sung in Podolia and the Ukraine. His work, bearing the cacophonous title of "Pisni, Dumki, i Szumki Ruskoho," was published in 1867. Unfortunately, the editor seemed anxious to invest the simple and beautiful melodies with elaborate pianoforte accompaniments, so as to exhibit his skill rather than his taste. The other Slavonic races besides the Russians, such as the Poles, Czechs, Wendes, Serbes, and so on, have a multitude of beautiful melodies, many of which have been collected and published. Out of these Dmitri Slaviavsky D'Agrenoff composed his programmes of popular and historical songs. Those who were present at the performances will not forget the impression made by such ditties as "Podoshdee moia Krasotka" (Stay, my white dove), "Priliteli sokoly" (The marriage song), all about match-makers, or that beginning "Otchy, otchy goloobyia" (Beautiful blue eyes), and one or two more whose titles are curiosities of unscannable syllables, all the productions of—

Some Russian whose dissonant, consonant name
Almost shatters to fragments the trumpet of fame,—

MOORE.

When Alexander I. mounted the throne, at the beginning of the present century, he gave the greatest possible encouragement to education. He increased

the number of the Universities to seven, extended the list of learned Societies, and protected Karamsin, the poet and historian, who in his writings endeavoured to free literature from the trammels of the pseudo-classicism into which it had fallen by the efforts of the imitators of Lomonossow. The purely poetical element which all strove to impart to the popular traditions and sentiments was varied by the labours of the great comic poet Shachovski, Glinka, Prince Vjasemski, one of the most fertile of the song-writers of Russia, with Krylov and others of the fabulists of the country. The tendency of all these writers was to foster the influence, and awaken the spirit of nationality among the Russian people. The brightest light among these literary stars is Pushkin (1799-1832), the Russian Byron, whose poems are said to mirror Russian life, and to reflect the joys, the sorrows, the humour, and the patriotism of the true Russian. His contemporaries and successors, Baratynski, Baron Delvig, Benediktov, Podolinski, Lermontov, and certain of the dramatists, all contribute to the maintenance of the patriotic principles and domestic virtue. The stories of the Cossacks, written for the most part in the dialect of Little Russia, form an extensive literature and indirectly affect the character of the songs of the people. Several of these folk-songs have been collected by Novikov, Kashin, Maximovitch, Makarow, and others. These collections contain the verses only. Many of them are said to be of the remotest antiquity. This statement must be accepted until proof comes to the contrary. Proof from better knowledge of the music may be traced in the collections of Michaelow Tchulkow (St. Petersburg, 1770-88), Michailow Popow (Moscow, 1810), Baikow (St. Petersburg, 1814), Schakowsky, Pratsch, Kocipinski, Karpenko, Edlichka, Barnard, Gerstenberg, Dittmar, Dalmas, Halahan, Lisanko, and others.

The Russians have reason to be proud of the number, variety, and beauty of their popular songs. In them will be found a greater charm of rhythm and melody than can be discovered in their more scientific productions, because they reproduce as far as possible the true musical sentiments of the people. They show the patriotism of the nation in the best light at present, for with them science is in too rudimentary a condition to bear profitable or lasting fruit.

The collection by Pratsch, which is one of the most important, was first published in 1790, in one octavo volume. A second edition, in two quarto volumes, appeared in 1806, and a third augmented edition in 1815. It is called a "Repertory of national song, with pianoforte accompaniments," by Iwan Pratsch. These accompaniments are of the simplest kind, and in no way spoil the character of the melodies. There is a short essay on popular music by way of preface which was written by Lvoff, the father of the composer of the Russian National Hymn, of which more anon. Pratsch's collection was preceded by a publication issued in Moscow and St. Petersburg in 1780 without notes, a later edition with melodies only appearing in 1796. An anonymous collection in 1817, issued in Moscow, brought forward other songs of great Russia not included in previous books. Then Danilo Kasmy in 1830 published at Moscow a collection with pianoforte accompaniments. This, like the publications of Gurianow (Moscow, 1835), of Sacharow (St. Petersburg, 1838-9), Studitsky (St. Petersburg, 1847), seems to be arranged to exhibit the skill of the adaptors rather than to bring out the characteristic qualities of the songs.

In this elaboration may be discerned one of the weakest phases of Russian patriotism, for the common songs of the people, whether Muscovite or other,

will not bear artificiality of treatment. The Russian musicians who have done these things may be commended for their good intentions, but, at the same time, it cannot but be regretted that they should have spent time and labour in doing that which was foreign to the nature of the subject with which they chose to deal.

National songs should be treated in a manner conformable to their simplicity, for, as a rule, simplicity is the principle upon which most of the true popular songs are made. The author may or may not have been a skilled musician. His work was the concentration of a popular idea. It was accepted, adopted, and became national. The folk-songs, as sung by Slaviansky's Choir, are more truly national than the sacred music, or the so-called Russian National Anthem. This was written to order, and so little inspiration was the composer Lvoff able to command, that his work was compounded of the "Sicilian Mariner's Hymn" and Haynes Bayly's "I'd be a butterfly." The true national soul may be found reflected in the popular songs, and these should be studied by those who wish to read the character of the Russian people in a right and just spirit. This knowledge can only be initiated by the help of the Russians themselves. Let them give in attainable language some extracts and histories of their national ditties. The world, which at present only knows the people as an artificial race, nourished on artistic food derived from foreign sources, will then perhaps entertain changed opinions concerning them. At all events, let them express one phase of their enterprising character in extending a knowledge of the treasures of their people's songs. Such a "Russian encroachment" in the territory of literature would excite neither resistance nor indignation.

THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XVIII.—SCHUBERT (continued from page 394).

WE saw, last month, how Schubert's luck, good or ill, barred him from two appointments, either of which would have raised him above the necessity of living "from hand to mouth." Good or ill—how was it? Kreissle says:—"We cannot help thinking that, had Schubert succeeded in obtaining the post (at the Kärnthnerthor) he would not have kept it for any length of time, as he lacked nearly all the requisite qualifications for such a duty, and his restless creative spirit would rather have hindered than helped him in the fitting discharge of the duties incidental to his office. If one would think of Schubert as connected with any settled habits of official life, it can only be in the capacity of Court organist, a post for which he was perfectly fitted, and which, sooner or later, would have paved the way to a Deputy Court-Capellmeistership, which duty he might also have discharged with ease and comfort to himself. A longing for perfect independence (according to Josef Huttenbrenner) led him to reject the chance that was held out to him, and when at last the wish awoke within him to procure a certain means of livelihood by the acceptance of office, so as not exclusively to depend upon the somewhat precarious sale of his compositions, circumstances had changed to his prejudice, and he was, this time against his will, restored to his former freedom." We cannot help thinking that a "crust of bread and liberty" suited him best, especially in the exercise of his genius. So thoroughly-paced a Bohemian would either have resented all restraint and gone back, like an escaped bird, to his old haunts, or he would have fallen into routine and the perfunctoriness with which most men discharge

uncongenial duties. He was happiest in his happy-go-lucky mode of life, and that rather increased than waned in careless ease as years went on. *Apropos*, Sir George Grove summarises an article by Bauernfeld—one of our master's boon companions—in the following terms:—

"A league or partnership was made between himself (Bauernfeld), Schwind, the painter, and Schubert. They had nominally their own lodgings, but often slept altogether in the room of one. The affection between them was extraordinary. Schubert used to call Schwind 'seine Geliebte!' A kind of common property was established in clothes and money; hats, coats, boots, and cravats were worn in common, and the one who was in cash paid the score of the others. As Schwind and Bauernfeld were considerably younger than Schubert, that duty naturally fell on him. When he had sold a piece of music he seemed to this happy trio to 'swim in money,' which was then spent right and left in the most reckless manner, till it was all gone, and the period of reverse came. Under these circumstances, life was a series of fluctuations, in which the party were never rich, and often very poor. On one occasion, Bauernfeld and Schubert met in a coffee house near the Kärnthnerthor theatre, and each detected the other in ordering a *mélange* (*café au lait*) and biscuits, because neither had the money to pay for a dinner. And this in Schubert's 29th year, when he had already written immortal works sufficient to make a good livelihood! Outside the circle of this trio were a number of other young people, artists and literary men, Schober, Jenger, Kupelweiser, &c., attracted by Schubert's genius, good nature, and love of fun, and all more or less profiting by the generosity of one who never knew what it was to deny a friend. The evenings of this jolly company were usually passed in the Gasthaus, and then they would wander about till daybreak drove them to their several quarters, or to the room of one of the party. It would be absurd to judge Vienna manners from an English point of view. The Gasthaus took the place of a modern club, and the drink consumed probably did not much exceed that which some distinguished Vienna artists now imbibe night after night, and does not imply the excess that it would infallibly lead to in a Northern climate; but it must be obvious that few constitutions could stand such racket, and that the exertion of thus trying his strength by night and his brain by day must have been more than any frame could stand. In fact, his health did not stand the wear and tear."

We may be sorry for it, but undoubtedly the kind of life pictured by Bauernfeld was that which Schubert loved, and apart from which he was not happy. How could such a man reconcile himself to the hum-drum round that constitutes "respectability"? It was impossible without a radical change of nature. "Better to reign in a Gasthaus," Schubert would have said, "than serve in a Court."

Reference has been made to the master's dealings with publishers about this time, and here it may be well to say that growing repute had given him a certain position of advantage in bargaining with those gentlemen. Schott, of Mayence, and Probst, of Leipzig, were fairly liberal customers for the more popular class of his works, but they often begged him to write more easy music than was his wont. An extant letter from Probst says: "I most cheerfully offer my best services towards helping on, as best I can, the spread of your artistic reputation. Only I must candidly confess to you that your often genial, but at the same time occasionally eccentric, efforts are not as yet sufficiently and universally understood

by our public. . . Some carefully selected Lieder, some pianoforte works, for two and four hands, not too difficult, and written in an understandable fashion, would, I think, answer your purpose and my wishes. When once the ice is broken, all will go well and easily; at the outset we must, to some extent, humour the public." Schubert may have chafed a little at being asked to write down to the average comprehension, but Probst's letter was assuredly more acceptable than the response of Breitkopf and Härtel—the firm now engaged in bringing out a complete edition of his works. These publishers, after professing a desire to establish cordial and mutual relations, &c., went on to say: "But not being as yet acquainted with the marketable success of your compositions, and unable, in consequence, to make any definite pecuniary offer, we must leave it to you whether, in order possibly to found a lasting connection between us, you will facilitate matters, and, for the first work or first works you purpose sending us, you will be content to receive in return a certain number of copies. We do not doubt of your consent to this arrangement, as you, like ourselves, will attach more value to the introduction of a permanent connection than the publication of any particular work." It is doubtful whether Schubert fully appreciated this business-like caution, but, indeed, his best dealings with publishers were unsatisfactory in the sense that he had to put up with miserably inadequate remuneration. At one time he was paid no more than ten francs for a song and twelve francs for a pianoforte piece, while, in the last year of his life, Franz Lachner took six of the "Winterreise" Lieder to Haslinger, and brought back just five shillings, which was all the man of commerce would give.

The close of the year 1826 brought to Schubert what must have been a very gratifying proof of esteem and admiration. The Amateur Society of Vienna presented him with a hundred gulden and an address, which has been thus translated:—

"You have given the Society of Amateurs of the Imperial city repeated proofs of your sympathy, and the interest you take in its welfare, and devoted your distinguished talents as a composer to the benefit of this institution, and you have also been a special benefactor to the Conservatorium. The Society, capable of appreciating the full value of your remarkable powers as a composer, wish to convey to you some appropriate token of its gratitude and esteem, and begs your acceptance of the enclosed present, not as a payment, but as an acknowledgment on the part of the Society of the obligations it is under to you for the zeal and interest you have taken in its welfare."

A hundred gulden! Why this was the market price of a hundred songs! Surely there were "high jinks" at Schubert's lodgings for some days.

The year 1827 passed, as far as its autumn time, without any striking event. But Schubert was busy enough with a variety of compositions, among them the "Winterreise" set of songs, Klopstock's "Battle Song," and an opera, "Graf von Gleichen," which, however, got no farther than a sketch. One or two glimpses of the man are obtained through the records of his friends, and through Ferdinand Hiller, who met Schubert and Vogl in society. Schubert, according to Hiller, had little *technique* as a pianist, and Vogl had little voice, "but they had both so much life and feeling, and went so thoroughly into the thing, that it would be impossible to render these wonderful compositions more clearly and more splendidly. Voice and piano became as nothing, the music seemed to want no material help, but the melodies appealed to the ear, as a vision does to the eye."

We now come to Schubert's last excursion from his native city. This took place in September, 1827, and was made to Gratz, where resided a very musical family named Pachler. The head of the house, Carl Pachler, was an advocate by profession, but also carried on business as a brewer, and "ran" an hotel. His wife, Maria, is spoken of as a woman of great beauty and accomplishments. Beethoven himself praised her performances of his Pianoforte Sonatas, and became so friendly with the household that he would have visited them in 1827 but for his last illness and death. The Pachlers were hospitable folk, and loved to receive artists under their roof. Hence it is no wonder that we find them anxious to entertain Schubert long before that privilege fell to their lot. The master, it would seem, had promised to go in 1826, and his friend Jenger wrote very confidently to Madame Pachler on the point: "I may possibly leave in the autumn, but if not our friend Schubert at all events, and the painter Teltscher will, my dear Madame, put in an appearance." But Schubert clung to Vienna, and the next time Jenger wrote he was less positive: "Friend Schubert has determined on travelling to Gratz next year, but if I don't accompany him the plan is sure to fall through, as it did this year." On another occasion he said: "Schubert, without knowing you, gracious lady, sends you every assurance of his devotion, and is delighted to make the acquaintance of so earnest a worshipper of Beethoven. God grant that our unanimous wish to come to Gratz this year may be fulfilled." Once more he wrote: "The best plan, I think, would be to set out for Gratz at the beginning of the month of September. I am sure to bring Schubert with me, and also a second friend, Teltscher, the lithographer." Presently (June 12) Schubert himself despatched a letter to Madame Pachler:—

"Most gracious Lady,—Although I am at a loss to understand my deserving at your hands the friendly invitation forwarded to me in a letter sent to Jenger, and without ever supposing it will be in my power to make any sort of return for your kindness, yet I cannot but accept an invitation which will not only enable me at last to see Gratz, the praises of which place have become so familiar to me, but also to have the honour of becoming personally acquainted with you. I remain, with every sentiment of respect, your most obedient servant,—FRANZ SCHUBERT."

From other letters we gather that the two friends looked forward eagerly to their Styrian trip. "We will once again live on music," wrote Jenger to his prospective hostess, "and Schubert shall intertwine with our musical garlands many a new and dainty Liedchen." The friends left Vienna on September 2, and arrived at their destination in the evening of the following day—so late in the evening that Master Faust Pachler, a boy of seven and the only child of the house, had been sent to bed despite his entreaties to sit up and welcome the guests. When Faust looked upon Schubert next morning he saw a fat man in a green coat and white trowsers. There were many junketings in and around Gratz during the next three weeks. Pic-nics and excursions were organised, flirtations indulged in, much wine was drunk, especially by the visitors, and a good deal of music made. This exactly suited Schubert, whose cheerful mood can be gathered from the number of dance pieces he wrote during his stay. He and Jenger were back again in Vienna by the 27th, for that is the date of a letter in which the last named thanked their hostess for her kindness: "We can never forget that kindness—it is unlikely we should, for Schubert and I seldom have passed such happy days as we did in dear Gratz, and notably at Wildbach, among the dear good people there." He finds

Vienna and work very disagreeable by contrast with holiday making: "I can't say matters are very cheerful here as yet, seeing that I must pull away like a galley slave, and yet I cannot get on or make any progress. Compared with the twenty days just passed, it is scarcely bearable, and yet, I suppose, all will come right again." Schubert seems to have been much of the same mind, and we find him writing to Herr Pachler in terms suggestive of the spleen:—

"Honoured Sir,—I begin to find out already that I was far too happy and comfortable in Gratz, and that Vienna and I don't exactly suit one another. Certainly it is rather big, but on that account empty of all heart, sincerity, candour, genuine thoughts and feeling, rational talk, and utterly lacking in intellectual achievements. One cannot ascertain exactly whether people are clever or stupid, there's such a deal of petty, poor gossip—real cheerfulness one seldom, if ever, comes across. It is very possible, no doubt, that I have myself to blame, being so very slow in the art of thawing. In Gratz I soon learned to appreciate the absence of all artifice and conventional ways; had I stayed longer I should, of course, have been more profoundly penetrated with the happiness of such perfect freedom from all restraint. Coming to particulars, I shall never forget the happy time passed with your dear wife, the sturdy Pachleros, and the small Faust. These were the happiest days I have passed for a long time. In the hope of my being able some day to express my gratitude in a fitting manner, I remain, with the greatest respect, yours most obediently,—FRANZ SCHUBERT."

This letter throws a strong light upon the causes which led Schubert to pass his life in the manner before described. Constraint and conventionality he abominated, society manners he had none, and society itself was a "make-believe" from which the strong sincerity of his nature revolted. He took into manhood the frankness and freedom of a child, and was most happy where he was permitted to be least formal. Schubert made all possible return to his Gratz friends for the three weeks of enjoyment they had given him. He composed a little piece for young Faust, and dedicated to Madame Pachler the set of four songs (Op 106) in which "Sylvia" appears.

Schubert set to work with ardour after his holiday, although complaining of pains in the head, significant of the nervous exhaustion which so quickly killed him. He finished the "Winterreise" in October, and wrote the B flat Trio; in November he composed the Trio in E flat, and, before the end of the year, had produced the "German Mass," six Impromptus for the pianoforte, and some smaller things. "The year 1827," writes Kreissle, "may be reckoned among the happiest periods of Schubert's life and progress. Penetrated with a lofty consciousness of his mission as a great art-creator, he aspired to more exalted efforts, as we gather from the larger works of this date, and he experienced, for the last time, the happiness of a free, unfettered enjoyment of nature's beauties and the attraction of simple friendly companions, who met him half-way with entire abandonment of ceremony and conventional restraints." Unhappily, the charm of this was but as the charm of a beautiful sunset—the flaming splendour that precedes night.

The last ten months of Schubert's life were spent in extreme activity, at the proofs of which we are lost in wonder and admiration. Sir George Grove has made a complete list of his compositions during that period, and we cannot resist transcribing it here, that the reader may have before him evidence the most conclusive of our master's marvellous spontaneity. In January only two songs were written—

"Die Sterne" and "Der Winterabend." Nothing was done in February, but March saw the production of the great Symphony in C (if that be not an amended edition of the Gastein Symphony), "Miriam's Siegesgesang," and the song "Auf dem Stron," for voice and horn. The list for May is made up of the pianoforte Duet (Op. 144), the "Hymn to the Holy Ghost," two pianoforte pieces, and the song "Widerschein." In June the Mass in E flat, the Pianoforte Duet (Op. 152), and the four-handed Rondeau (Op. 107) were either begun or completed. July witnessed the creation of "Psalm ninety-two"; August the "Schwanengesang"; September the Pianoforte Sonatas in C minor, A major, and B flat; October brought forth the last number of the "Schwanengesang," a new "Benedictus" to the Mass in C, and a song for voice and clarinet, "Der Hirt auf den Felsen," while to one or other of these months must be assigned the string Quintet in C. Looking at the number and character of these works, it is hardly surprising that the composer broke down and died. What other result could be expected than a complete exhaustion of nervous force? But in the midst of superhuman labour he had time to concern himself about another trip to Gratz, regarding which more anon, and also to exert himself on behalf of his brother, Karl, who was candidate for a drawing-master's place in the Styrian town. To obtain influence for his relative, Schubert wrote both to Hüttenbrenner and Pachtel. The letter to the first named is now in the British Museum, and has been translated thus:—

"My dear old Hüttenbrenner,—You will wonder at my writing now. So do I. But if I write it is because I am to get something by it. Now, just listen. A drawing-master's place near you at Gratz is vacant, and competition is invited. My brother, Karl, whom you probably know, wishes to get the place. He is very clever, both as a landscape painter and a draughtsman. If you could do anything for him in the matter I should be eternally obliged to you. You are a great man in Gratz, and probably know some one in authority, or some one else who has a vote. My brother is married and has a family, and would therefore be glad to obtain a permanent appointment. I hope that things are all right with you, as with your dear family and your brothers. A Trio of mine, for pianoforte, violin, and violoncello, has lately been performed by Schuppanzigh, and was much liked. It was splendidly executed by Schuppanzigh, Boklet, and Link. Have you done nothing new? *Apropos*, why doesn't Greiner, or whatever his name is, publish the two songs? What's the reason? Sapperment! I repeat my request. Recollect what you do for my brother you do for me. Hoping for a favourable answer, I remain, your true friend till death,—FRANZ SCHUBERT, Mpi., of Vienna."

Whether Karl's candidature was successful or the reverse does not appear, but Franz certainly, about this time, began to taste the sweets of popularity. Instead of looking for a publisher, he had the satisfaction of seeing publishers come to him, cap in hand, begging for his manuscripts. Among them was cautious Herr Probst, of Leipzig, who wrote:—

"Have the goodness when you have finished anything successfully—song, romance, vocal concerted piece, I care not what it be—to let me have them; send me also some pieces for four hands in the same *genre*. . . With regard to the honorarium, we shall soon come to terms on that point. I only desire to be met fairly; you will find me straightforward and honest in my dealings as long as your works are such that I can take a genuine delight in them myself. . . I most solemnly assure you that

you shall have no cause to repent, should you honour me with your friendly confidence, and, by a careful selection of your best compositions, give me an opportunity of working zealously for your reputation."

Schott's Söhne were also among the applicants. In writing for a catalogue of the MSS. Schubert had by him, they said: "Pianoforte works or vocal pieces, either solo or concerted, with or without pianoforte accompaniment, will always be welcomed by us. Be good enough to fix your terms of payment (not *rod*, per song now) and we will have you paid at Vienna." Schubert sent the catalogue asked for, whereupon the Mayence firm marked eight works, including the Pianoforte Trio in B flat, and added: "These we will publish by degrees and put out as soon as possible, and afterwards ask you for your more recently composed music." Brüggemann of Halberstadt also wrote for contributions to a musical magazine. He said: "Should you be inclined to fulfil the wish herein expressed, let me ask you to send an affirmative answer as soon as you can, and your terms as to payment, which shall always be made punctually and promptly." So did material evidence of public favour come to Schubert at last, but, O irony of Fate! only a few steps in advance of death.

As may be supposed, cash did not flow in immediately from the source just indicated, but the poor musician received one god-send. For the first time in his life he gave an evening Concert, had a crowded audience, and made 800 gulden, or £32, by the transaction. Of course he squandered it with characteristic recklessness—encouraged to do so, perhaps, by the prospect of a golden harvest from the publishers—and soon he was as poor as ever. We regret to say that the publishers' performance was not equal to their promise. The mountain brought forth the very tiniest mouse. The Schotts, who royally invited Schubert to name his own terms, demurred to paying fifty shillings for a Pianoforte Quintet, and actually had the conscience to offer five-and-twenty, while Probst, on his part, would give no more than seventeen shillings and sixpence for the splendid Trio in E flat! This seems past belief, but the proof is too positive for doubt, and we can only reflect that it was in truth time for Schubert to die. One possible result turned out to be very serious indeed. The master was prevented by poverty from enjoying the rest and change of a sojourn in Upper Austria, and had that not been the case his life might have been prolonged. One thinks of the cumulative proverb: "For want of a nail the shoe was lost," &c., and reflects upon what little things great issues hang. It is clear that Schubert looked forward to another such holiday as he spent in 1827. As early as January we find Jenger writing to Madame Pachler: "Irene Kiewetter has recovered from her bad illness and thinks of accompanying her mother on an excursion to Gratz. Should this take place, Schwammerl (Schubert) and I shall be taken as guides on the journey, and thus we may have a chance of seeing you all in a few months." This came to nothing, but in April Jenger writes again: "The little volume of songs by friend Schubert, which he dedicates to you, is already in the Emperor's hands; when Schubert and I come to you, and this will doubtless be at the end of August, we will take care to bring with us some copies." But the friends intended first to visit Upper Austria. They had evidently talked of this, since the news reached Traweger, in Gmunden, and caused him to write to his old crony a letter which obviously reveals to us a spirit of personal independence in Schubert's character. For this reason we give a translation of the epistle:—

"Dear friend Schubert,—Zierer informed me you wished once again to visit Gmunden, and he proposed asking me my prices for lodging and board, and desired me to write on this subject to you. You put me in a difficulty, and if I did not know you, and your perfectly candid straightforward way of dealing, and had I no apprehension of your not coming to me after all, I should ask nothing. Lest, however, it should occur to you that you would be a burden, and in order that you may remain without let or hindrance as long as you please, just listen to me. For your room which you before occupied, and for your three meals a day, pay me at the rate of 50 kreutzers per day, and anything you drink let it be an extra."

As already stated, Schubert went neither to Gmunden nor to Gratz, and one of Jenger's letters to Madame Pachler tells us very plainly the reason why. He speaks of the "not very brilliant financial state" of his friend Schubert, and distinctly says that pecuniary difficulties stood in the way of a holiday. "But he is still here, working away at a new Mass, and on the look out—come whence it may—for the cash necessary to support his immediate flight to Upper Austria." This was in July. Four months later Schubert found a quieter haven than any in Austria—

Where his shattered bark
Harbours secure till the rough storm is past.
Perhaps a passage, overhung with clouds
But at its entrance; a few leagues beyond
Opening to kinder skies and milder suns,
And seas pacific as the soul that seeks them.

(To be continued.)

MUSICAL DEGREES IN THE UNIVERSITY OF LONDON.

By WILLIAM POLE, F.R.S., Mus. Doc., Oxon.

As Music has now been entered on the regular permanent list of Faculties in the University of London, it may not be uninteresting to put on record a brief account of the proceedings which have led up to this result.

The University was founded by Royal Charter in the year 1837, for the purpose of conferring degrees, after examination, in Arts, Laws, and Medicine; the Faculty of Music, together with Science and other branches of knowledge, being added by another Charter twenty years later. It was only, however, in 1865 that the propriety of granting degrees in Music was entertained. A Committee of Convocation was then appointed to consider and report upon it. This Committee placed itself in communication with several of the leading musical professors of the Metropolis, and the general tenor of their replies was decidedly in favour of the suggestion that degrees in Music should be conferred by the University. The want of some metropolitan attestation of proficiency in musical science appeared from these communications to be much felt, and it was thought that a degree given by a University on the basis of an examination that should test the thoroughness of the candidates' attainments would be accounted a higher distinction than the certificate of any purely professional body.

But a difficulty arose, as there seemed to be, at that time, a general concurrence of opinion among the professional musicians consulted against requiring from candidates for musical degrees that they should have passed the Matriculation Examination of the University. It was represented that a large proportion of those whose natural bent led them to devote themselves to music as a profession began the study and practice of music whilst other youths of the same age were still at school, and that, however advantageous it might be for them to prolong

their general education sufficiently to prepare them for Matriculation, it would only be in exceptional cases that such prolongation would be possible.

The Committee of Convocation, on the other hand, did not deem it expedient that degrees in Music should be conferred on any exceptional conditions, and considered that every one receiving an academical distinction ought to give evidence of general culture as well as of special proficiency.

Under these circumstances the matter stood in abeyance again for some years. But the musicians seem to have become somewhat ashamed of the slur that had been cast upon them by calling in question their general culture, and in 1876 a memorial was presented to the Senate asking for a reconsideration of the subject. The following are the important passages:—

It is well known to us that some few years back your learned Board instituted an inquiry respecting the desirability of rendering available the Degrees in the Faculty of Music, and to that end examined certain persons of high position and eminence in the profession of music, from whom information was obtained to the effect that it would be useless to expect from candidates for musical degrees the standard of general culture which is required of candidates for all other degrees of the University in the Matriculation Examination.

Your memorialists would now respectfully submit that since the time of the inquiry referred to there has been a rapid advance in general education amongst all classes of society, and that in the event of your being induced to reconsider this subject, a number of persons would be found both willing and fit to submit themselves to a preliminary test of the kind prescribed by the University.

Your memorialists would also point to the more than tenfold increase, since the time referred to, in the number of persons who desire and offer themselves for degrees or other certificates in music, with the natural inference that if such degrees were instituted by the University of London, a further impetus would be given to this desirable movement.

In conclusion, the undersigned are persuaded that the institution of Degrees in Music by the University of London would, in forming an additional recognition of the status of the musical profession, sensibly tend to the advancement of musical learning, and, therefore, to the wider culture and refinement of the community.

The Memorial, dated 22nd February, 1876, was professedly from "The Council of Trinity College, London," but it had fifty-nine signatures, among which were George Cooper, Dr. Edward Dearle, John Ella, Edward J. Hopkins, H. G. Bonavia Hunt, Dr. C. Steggall, E. H. Turpin, Julius Benedict, Michael Costa, John Goss, George J. Elvey, Arthur Sullivan, Dr. J. F. Bridge, and the organists of the Cathedrals of Lichfield, Norwich, Ely, Carlisle, Chester, Peterborough, Salisbury, Bristol, Lincoln, Hereford, Durham, Ripon, and Canterbury.

The Senate referred this Memorial to a Committee of their own body, who reported on the matter on the 25th of May, 1876. The following extracts from their report will show the conclusions they arrived at:—

The Memorial is backed by the signatures, not only of several of the more eminent musical professors of the Metropolis, but also of many Cathedral organists in the provinces; and the Committee are disposed to attach considerable weight to it, as an expression of the opinion of musicians most distinguished by that scientific ability of which, rather than of technical proficiency, an Academic Degree would be the attestation.

Several considerations have weighed with the Committee in favour of the prayer of the Memorial. There can be no doubt that the value of that extended scheme of school education which the University has promoted from the first, has come to be more generally recognised on the part of the public generally, as on that of the musical profession. A musical degree therefore, which should carry the attestation of general culture, would be a deserved advantage to its possessor. . . . Again there has been of late years a great improvement in those Cathedral schools in which the choristers (a class that furnishes no small proportion of each rising generation of musicians) receive a general education concurrently with their musical training. This improvement would make it far more easy for youths thus educated to prepare themselves to pass the Matriculation Examination. . . . The Committee do not think it necessary to point to the increased and ever increasing interest taken by the intelligent portion of the public in the higher order of music, as a reason for the recognition of this subject by a University which aims to promote education in its largest sense, such increase being a matter of general notoriety.

They concur in recommending to the Senate that the degrees of Bachelor and Doctor in Music should be instituted on the basis of the Matriculation Examination; * and that candidates for these degrees should be required, in the first instance, to show a competent knowledge of Acoustic Science, of the construction and action of musical instruments (including the organ of voice in man), and of the Theory of Harmonics as recently developed by Helmholtz and other physicists; and, at subsequent examinations, to give evidence of their proficiency in the Science of Music properly so called.

* All the Universities now require preliminary proof of a certain standard of general education.—W. P.

This recommendation was considered and discussed, and was finally agreed to, and it only remained to settle the form and conditions of the proposed examinations. The Senate did me the honour of consulting me (through their Registrar, the late respected Dr. Carpenter) on the subject, and requested me, towards the end of the year, to draw up a scheme for their consideration.

After conferring with many musical friends whose opinion I valued, I sent this scheme in in March 1877. It was printed and submitted, partly through myself, and partly through the memorialists, to many distinguished authorities, including the Professors at the Universities of Oxford, Cambridge, and Dublin. The opinions and suggestions elicited were then considered by the Senate and led to some slight alterations, resulting in the Regulations which were definitely adopted and circulated by the University.

It was, however, decided that the examinations should be, at first, worked provisionally, and Dr. Stainer and myself were appointed provisional Examiners in Music for the purpose. They commenced in 1878, and have been continued every year to the present time. The following tables show the results:—

FOR THE BACHELOR'S DEGREE.			
INTERMEDIATE.		FINAL.	
Candidates.	Passed.	Candidates.	Passed.
1876 ...	8	5	...
1879 ...	9	8	1
1880 ...	7	3	2
1881 ...	2	2	...
1882 ...	8	6	3
1883 ...	10	6*	2
1884 ...	8	6	2
1885 ...	5	5	1
Totals ...	57	41	14
FOR THE DOCTOR'S DEGREE.			
1881 ...	1	1	...
1884 ...	2	2	...
1885	2
Totals ...	3	3	2

The Doctor's Degree being now completed, and the working of the whole scheme being considered satisfactory, the Senate have this year placed the Faculty of Music on the same footing as the other Faculties in their list.

The regulations will be found in the Calendar for each year, or may be obtained on application to the University; but I may here offer a few remarks upon them.

Each degree, the Bachelor as well as the Doctor, requires two examinations, an intermediate and a final one. The Intermediate Examination for both degrees is devoted to the modern scientific principles of music. At the time of the establishment of these degrees such a requirement was new, or at least what was required at the other Universities in that way was very little.† It is no business of mine here to argue with those who think that knowledge of this kind ought not to be required for a Musical Degree—suffice it to say that the University, true to the high position they have always taken in Modern Science generally, determined that it should be so. What I had to do was to draw out some scheme which should fulfil this condition without being too exacting for students of music generally.

For the *Bachelor's Intermediate Examination* this knowledge is by no means difficult to acquire. It is

divided into two parts, which are taken by the Examiners in Physics and Music respectively. The physical parts comprehend—

The relations between musical sounds and the vibrations of sonorous bodies, as affecting the *pitch* of the sounds.

The simpler properties of stretched strings, and the sounds produced by them; compound vibrations; nodes.

The nature of harmonics.

The general theory and simpler phenomena of compound sounds.

The theoretical nature of consonance and dissonance, as determined by Helmholtz.

All this may be easily learnt by moderate reading in Helmholtz, and other similar works, without any special scientific training.

The musical part of this Intermediate Examination comprises—

The theoretical nature and value of musical intervals.

The theoretical construction of the modern scales.

Temperament.

Melody, time, rhythm.

The principles of the construction of chords.

The history of music, in so far as it relates to the growth of musical forms and rules.

This corresponds to the ordinary rudimentary theory of music, without a knowledge of which no one could aspire to the character of a musician.

The *Final Examination for the Bachelor's Degree* is entirely in the hands of the Musical Examiners. In arranging this I felt I could not do better than follow the practice of the other Universities, which I found very positive and consistent.

I knew that efforts would be made to induce the University to relax the strictness of this examination, and that these might come from two different classes of persons: (1) from those skilled in the theory but who were deficient in practical musical acquirements; and (2) from practical musicians who had not troubled themselves about the higher branches of composition, calling them "antiquated," "useless," and so on. I however urged the authorities to deprecate any such relaxation, pointing out that the requirements insisted on were precisely those things that distinguished the sound and thorough musician from the superficial one; and I added that it would be a real misfortune for the art if such distinctions were conferred under less stringent musical qualifications than those which had been judged by the other Universities, after much practical experience, to be proper and fair. The Senate agreed in this view.

The first of the practical requirements is the *Exercise*. This is the chief test of competence in Practical Composition. It must be a vocal work containing real five-part counterpoint, with accompaniments for a quintet string band; and it is essential that it must be a good composition in a musical point of view.

We have had some curious experience in regard to the last condition. There have been sometimes laid before us exercises which, at first sight, appeared to fulfil the technical requirements, but which, when examined, proved to be merely assemblages of notes, put mechanically together, without any musical merit, and which, therefore, we felt could not entitle their authors to a high distinction of an essentially musical character.

If the exercise is approved, the candidate has to pass a final examination specified as follows—

Practical harmony and thorough-bass.

Counterpoint, in not more than five parts, with canon and fugue.

Form in musical composition.

Instrumentation, so far as is necessary for understanding and reading a full score.

Arranging for the pianoforte from an instrumental score.

A critical knowledge of the full scores of such standard classical compositions as shall be announced beforehand.

This cannot fail, in the first place, to show whether the exercise fairly represents the candidate's musical ability; and secondly, to test the extent of his knowledge on points that the exercise would not display. In former times the exercise was the only

* Including one lady.

† Cambridge now requires a preliminary scientific examination analogous to that of the London University. At Oxford and Dublin, subjects of this kind may be examined upon at the pleasure of the Professor, but no express conditions regarding them are laid down in the Regulations.

test, but the introduction of the additional examination has been a great improvement.

The Doctor's Degree may be taken two years after that of Bachelor. It also requires two examinations.

The *Intermediate Examination for the Doctor's Degree* implies, of course, higher theoretical knowledge, as this degree ought only to be the reward of much patient study; but still, in arranging the heads of it, I endeavoured to include only what could be mastered by persons of ordinary education and ability, and to make it still independent of any special mathematical or scientific learning.

The physical part includes—

The phenomena of sound in general, and the general nature of aerial sound-waves.

The special characteristics of musical sounds: the physical causes determining their pitch, loudness, and quality. Standards of pitch.

The more elaborate phenomena of compound sounds. The theoretical nature of the sounds of musical instruments of various kinds, including the human voice. The principles of stretched strings.

The phenomena attending the combinations of two sounds. The various theories proposed for the explanation of consonance and dissonance. Beats. Resultant or combination tones.

In the musical part are included—

The theoretical nature and values of musical intervals, and the philosophical modes of defining and representing them.

Musical scales. The scales of various nations, and of the Greeks in particular. The theoretical construction of the modern scales.

The theory of temperament and its various practical applications. The Greek and the Church modes, and their relation to modern tonality.

The history of measured music, of harmony, and of counterpoint. The principles of melodic progression.

The theoretical nature of chords generally, and in particular of the various concords and discords in ordinary use; also of discords arising accidentally.

The theoretical principles governing progressions in harmony, especially those connected with discords.

The theoretical principles determining the rules of counterpoint. The general distinction between physical and æsthetic or artistic principles, as bearing on musical forms and rules.

It will be seen that much reference is made to matters of musical history. These are not merely dry facts and dates, but they have an important bearing on the principles of the art, for it is impossible to understand many points of musical theory without knowing how the forms have grown up in which they are embodied.

This test being passed, the *Final Doctor's Examination* is begun, like the Bachelor's, by writing an exercise. This must be a work of some magnitude, for voices and full orchestra, containing good eight-part fugal counterpoint, with solo movements, and an instrumental piece in sonata form.

If the exercise is approved, the candidate is examined by the musical examiners, in regard to—

Practical harmony of the more advanced character.

Counterpoint in eight real parts, with canon, fugue, &c.

Form in composition.

The treatment of voices in composition.

Instrumentation for full orchestra.

A general acquaintance with the names and epochs of the greatest musical composers, and with the character of their works.

A critical knowledge, in some detail, of the great standard classical compositions.

I may mention that the late Dr. Hullah, when I consulted him on the proposed scheme, made an earnest appeal for the introduction of some qualification depending on the *performance* of music; but it was considered that, however desirable it might be to test and to certify education and skill in this particular, such testing and certifying would be foreign to the province of a University, and might be far better undertaken by other bodies and institutions.

At the same time I induced the Senate to insert the following paragraphs in their Regulations, as the qualifications referred to were of a high character in a musical point of view:—

Although technical skill in performance will constitute no part of the qualification for the degrees, any candidate may offer to be examined in—

For Mus. Bac.

(a) Playing at sight from a five-part vocal score.

(b) Playing an accompaniment from a figured bass.

For Mus. Doc.

(a) Playing at sight from a full orchestral score.

(b) Extempore composition, in regular form, on a given subject.

Any candidate otherwise approved shall obtain a distinguishing mark for merit in these particulars.

When the candidate has passed his final Mus. Doc. examination, his exercise has to be publicly performed. This requirement was insisted on at other Universities, but it had been objected to on the ground of the expense to the candidate. After some discussion, the condition of performance was omitted for the Bachelor's Degree, but was retained for the Doctor's, on the understanding that the mode of production should be settled by the examiners.

In the case of the Doctor's Degrees lately conferred, Dr. Stainer and myself decided that orchestral instruments might be dispensed with, the accompaniments being arranged by the composer for four hands on the pianoforte, with a harmonium. This was found successful; the performance gave a fair idea of the nature and merits of the compositions (which in this case were very excellent); the arrangement and conducting furnished further tests of the qualifications of the candidate; the expense was very trifling; and the little *éclat*, given by the ceremony to the Degree, was considered suitable and advantageous by the authorities of the University.

So far, therefore, the experiment of the Musical Degrees at the University of London has been fully successful; and it may be hoped that their permanent establishment will contribute to the maintenance of a high standard of musical education, and to the improvement of general culture among those who practise the art.

I may mention that this University differs from most others in publishing the whole of their examination papers, in all Faculties, every year—a practice which is very advantageous on many grounds.

THE ORIGIN OF HARMONY.

AMID the correspondence which reached us too late to admit of attention in our July issue was a letter from "A Constant Reader," asking for information as to the exact nature of the indebtedness of harmony to Christianity. "Is it true," asks our querist, "that harmony in music is the product of Christianity, or rather the Gospel dispensation, and that where Christianity does *not* prevail the inhabitants of that country have no idea of part-singing or harmony?" Now the adequate discussion of the issues involved in such questions might very well fill a volume, and it would, therefore, be obviously impossible to deal with them otherwise than summarily within the compass of a short paper. But in spite of these limitations, we hope to be able to make it clear that while we must admit the Church's vast influence upon, and intimate connection with, the development of Occidental Music, it is as unwarrantable to refer the origin of harmony to Christianity as it is to argue from the absence of part-singing in a people to their ignorance of the teachings of the Gospel dispensation. Now harmony, or the combination of sounds of different pitches, is of a two-fold nature, vocal and instrumental, and almost certainly of a two-fold origin, as the researches of recent musical antiquarians go a very long way towards proving. Readers who have gone with Mr. Rowbotham*—the latest writer on the *origines* of music—in his patient "endeavour to piece music together bit by bit," will acknowledge that by the time stringed instruments were in existence with curved frames, and having several strings of varying lengths, the combination of

* Rowbotham's "History of Music," Vol. I. Trübner and Co.

sounds of different pitches became possible. Long before that, as he ingeniously points out, as soon as for greater convenience in holding the instrument, one end of it had "been made narrower, so as to be grasped by the left hand, directly the left hand went round the strings it could not help pressing them sometimes as it held them, and the difference of tone which the pressure caused would be at once noticed, and in course of time acted upon." So that there was harmony *in posse* directly instruments began to have necks, and harmony *in esse*, though of a very rudimentary character, when the frame became curved. And for the causes which led to the curving of the frame, and consequent evolution of the harp, we must refer our readers to Mr. Rowbotham's sensible remarks on pp. 215-216. But dispensing with the consideration of the successive stages of these primitive instruments, we are confronted with the fact, as attested by sculptural records, that as early as the 4th Egyptian Dynasty—the era of Tebben and of the Great Pyramids—there were harps with six strings, while by the time of the 18th and 19th Dynasties, "The Augustan Age" of Egypt, as Mr. Rowbotham calls it, the great harp had as many as eighteen. Now even the adherents of Archbishop Ussher's chronology will admit that there is strong monumental evidence for the existence of instrumental harmony, though doubtless of a nature scarcely "tunable" to our ears, at a considerably earlier period than that of the Christian Era. But vocal harmony is probably referable to a different source, and here the eminently practical remarks of Mr. Rowbotham are pointedly appropriate to the matter in hand: "That other harmony," he says, "of voices alone, was in existence before this (*i.e.*, instrumental harmony) and owes its origin to other causes. And it owes its origin to the different pitches of the human voice. For since the world began there have always been high men's voices and low men's voices, and high women's voices and low women's voices, and whenever two of a different sort sing together they necessarily produce harmony. And so we find even savages employing harmony, for it comes easier to them than singing all at the same pitch. And they have learnt the art of regulating this easiness of singing to the requirements of pleasing effect. For our ears do not like to hear two notes clashing together, but any other combinations they accept, though some delight them more than others. And as to what are the most naturally pleasing combinations, we may learn this from savage harmony, and we shall find that thirds are pleasing, and fifths, but particularly thirds . . . and also the third joined with the fifth at the close." The text is here illustrated by specimens of such savage songs, drawn from Ambros, Bowdich's mission to Ashantee, and Engel's National Music, in which these combinations are found. And he goes on, "All these belong to one category, that is to say, they are in their essence, but many voices singing the same thing at different pitches, and the prescription of the pitches for the purpose of pleasant effect is a later addition which came as naturally as the prescription of certain pleasing turns in simple melody. But there is another sort of harmony of a totally different kind among savages, which, I take it, is more important than this sort; and that is when some voices sing, not the melody at a lower pitch, but an independent accompaniment on their own account, thus standing to the melody in the same relation which the instrument did in its accompaniment, as we have just described." And this second sort of savage vocal harmony he proceeds to illustrate by songs taken from Engel's National Music and Wilkes' United States Exploring Expedition. In some of these the accompaniment is confined to a single note, and

might be explained as a sort of drone bass, but in others the accompaniment moves about at varying intervals, and Mr. Rowbotham assigns to them a higher importance than the former class, because "we shall find that in course of time these rude beginnings of independent notes blossom out into independent melodies." In fact, he would regard them as the primitive ancestors of that system of *discantus*, or the manipulation of two tunes simultaneously, from which sprang counterpoint. (See Dr. Parry's article on Harmony in Grove's Dictionary.)

We have seen then that, on the one hand, there are very distinct traces of the existence of some sort of harmony in the musical systems of the elder civilisations, and in particular in that of Egypt. And we have it on the testimony of travellers and explorers that savage tribes in different parts of the world have risen beyond mere chanting and unison singing to the conception of a rude vocal harmony. From this we are led to the conclusion that not only did harmony exist prior to the advent of Christianity, but that it is encountered outside its ken even in our own days. There remains the question of the attitude of the Church from earliest times towards the development of harmony in music. Now, inasmuch as the ecclesiastical scales, as their names declare, were the lineal descendants of the Greek scales, which, though adapted for melody, are notoriously inadequate for harmony, as we use the word, we are *a priori* led to predict that the history of the development of our modern harmonic system will prove to be largely identical with that of the secularisation of the art. As Dr. Parry remarks in the article already alluded to, it was only "the gradual growth of the perception of harmonic relations which modified these ecclesiastical scales, by very slow degrees, by the introduction of accidentals, so that the various modes were, by degrees, fused into our modern major and minor scales." The earliest recorded examples of harmony proceed, it is true, from ecclesiastical sources; but as they date from a time when the Church was the sole repository of learning, we are not obliged to credit it with the invention as we are with the preservation of these first tentative efforts, though the presumption is strongly in favour of our arguing from the one to the other. Hucbald's agonising progressions in fourths, fifths, and octaves are almost identical, in their general character, with that first class of savage vocal harmony mentioned above, which has its origin in the greater ease experienced by voices of different ranges in singing the same melody in different pitches rather than at the same pitch. Whether the *discantus* which succeeded the "diaphony" of Hucbald and the similar efforts of Guido of Arezzo was the invention of a monk or not is doubtful, certain it is that it was early adopted for Church purposes, and was destined to play a most important part in the development of polyphonic music. "It is unfortunate," continues Dr. Parry, "that there is a deficiency of examples of the secular music of these early times, as it must inevitably have been among the unsophisticated geniuses of the laity that the most daring experiments at innovation were made." That secular music was cultivated to a very considerable extent we gather from the work of Marchetto of Padua, a writer of the 13th century, who gives us specimens of chromatic progressions used in that class of music. Now the relation borne by the chromatic to the diatonic scale is happily compared by Mr. Rowbotham to that between an embroidered robe to a white garment, and the greater wealth and luxuriance which its employment imports into harmony was long looked upon with disfavour by church musicians. If we were asked to single out the one especial feature which

distinguishes our modern music from that which was written before 1600, we should probably reply that it was the principle of modulation. Now it was not until the sense of the dominant harmony was fully realised, as a means of defining a key, and consequently of defining the transition from one key to another, that this principle could be fully carried out. And the realisation of this sense of the dominant harmony was, in its essence, a breaking away from ecclesiastical tradition. For "its very existence," to quote Dr. Parry once more, "according to the modern acceptance of the term, was precluded in most ecclesiastical scales by the absence of a leading note which would join the indispensable major third." The only two scales which gave this leading note were those of F and C, and the former was theoretically faulty and the latter regarded with disfavour as a "lascivus modus." But in spite of this fact, and of the express prohibition of Pope John XXII., musicians felt their way towards the great principle of tonality by almost invariably sharpening the note immediately below the tonic. It is also significant that the best landmark for the division of the new from the old harmony is the appearance of the first modern opera, marked by chromaticism and the use of figures to indicate harmonies. Here this sketchy survey of the origin and development of harmony may cease. The history of harmony, as Dr. Parry truly says, "is the history of ever-increasing richness of combination," and it is not therefore to be wondered at that, in the interests of severity and purity, the Church should have set its face against what it deemed the mere extravagances of innovators. Thus we find Jean de Muris in the fourteenth century inveighing against the extempore "discanters" in whose artless efforts, could we but hear them, might probably be traced crude strivings after greater freedom, which culminated in that curious anti-papal revolt which we have already alluded to. Still this curbing and restraining influence must have had at times a most salutary effect, and as we have already seen if it had not been for the monks we should have known nothing about mediæval music. But if the action of ecclesiasticism has, in matters of musical theory, been conservative or even repressive, Christianity has never failed to exert an elevating and inspiring influence upon the musician, and it is to the sacred literature of that creed that master minds of all nations still turn for the noblest subjects for illustration.

MUSIC AND POETRY.

READERS of M. Saint-Saëns's *Harmonie et Mélodie* will not fail to remember the vigorous protest which he enters against the misleading views of music which men of letters have formulated—views which have gained acceptance simply owing to the literary fame of their propounders. The recently published lecture by Mr. F. T. Palgrave, on "Poetry compared with the other Fine Arts" (see *National Review* for July), hardly comes under this condemnation, for the writer's attitude towards music is in the main generously appreciative. For the present, however, it is not our purpose to offer any criticism, but merely to present our readers with the Oxford Professor of Poetry's own words on the relation of the two arts. "Why then," he says, "is it natural to take music for our final comparison? In her appeal to us music calls forth emotion even more general and indefinite than architecture, with less representation of nature, less power to supply or to arouse thought. The forms through which music speaks to the ear not only present none of those natural appearances which sculpture and painting and poetry imitate or suggest, but have scarcely any real prototypes in the very sounds of Nature. The orchestra is as little indebted

to the nightingale as the cathedral aisle to the forest avenue. The most limited of the fine arts, by her technical conditions, the most conventional in material and method, what right has Music to a place next to Poetry—of all arts the freest, the most varied in range of subject, the most intellectual—in short, the highest? I may reply in a single word, which I hope will not be considered too rhetorical: Music speaks. . . . As, however, I have tried in the case of the other fine arts, let us attempt to compare with poetry this evanescent and impalpable spirit of music, which here I shall, so far as possible, think of as separated from the words of a song or the action of an opera—absolute music according to the modern phrase. We have granted that it is nearest to poetry in its essence, and in its effect on the hearers. . . . The true reason why music has this magical and enthralling power . . . must be sought in a region where words, I fear, cannot enter without peril to the speaker. Analyse and define how we may, no one has ever caught and imprisoned in words the volatile vital element which makes poetry poetry. . . . The poet himself cannot seize this essence. . . . Intensity with tenderness is the only phrase, and in which I have tried to find an imperfect expression of it. Now it is, I think, precisely this mysterious element—this soul of soul—which music offers to the sensitive nature. . . . Its invisibility is part of the magic and the enchantment; invisibility to the senses answering to the vagueness with which music appeals to the soul. It is the triumph of a poem to offer us definite images, distinct pictures: of music to dispense with them, and pass beyond to the inmost animating spirit which renders picture and imagery poetical. If any attempt at definition be not too hazardous, might we not, hence, define music simply as poetry without words? But hence, also, this Fine Art differs essentially from the rest; they move us actively, they call forth our latent feelings, they interpret our higher nature to ourselves. Music (speaking always now of music absolute), in place of leading, follows the moods of the mind, clothes them with poetry, soothes or exalts them accordantly with the temper of the moment. The melody which brings tears to one hearer shall give another consolation, beyond the reach of philosophy or poetry. A slight change in expression, even in time, will turn into a song of despair the symphony of triumph. This adaptive, living quality, this *immediateness* of music, if I may use the word, seems to arise from the material conditions of the art which here, as ever, secretly confine and govern it. Seemingly the most natural music is, in fact, the most artificial of the arts, the most conventional. Our scale, our melody, our harmony are meaningless, if not discordant, to the majority of human ears. Even among the races which employ them they have proved arbitrary and fluctuating. Mathematics show that the very intervals of the scale are irreconcilable with natural law. The European ear is gradually learning new rules of harmony. Hence, perhaps, music is the most modern of the arts, not, of course, in its practice but in the forms which now speak to us musically. . . . Yet in this paradoxical art the peculiarities of music bring it nearer to the soul of poetry: they make it more fit to follow, to invest, to deepen our emotion. Dissevering it from the associations of the past, they render it more immediately and purely pleasurable, make it a more pervading atmosphere of intensity steeped in tenderness; the interpreter of that sadness which lies always at the heart of joy. An old poet has sung this aspect of melody in two lines, which have in them no little of the art they describe:

"The mellow touch of music most doth wound
The soul, when it doth rather sigh than sound."

ALTHOUGH the full programme of the Leeds Festival has not yet appeared, enough is known, from the sketch programme and other sources, to give a generally accurate idea of the four days' work. The following distribution may be relied upon:—Wednesday morning, October 13, "Israel in Egypt"; Wednesday evening, Mackenzie's "Story of Sayid," selection from "Cosi fan tutti," Prize Song "Meistersinger," Overture "Der Fliegende Holländer." Thursday morning, Bach's Mass in B minor; Thursday evening, Dr. Stanford's "Revenge," Beethoven's Symphony in C minor, Mendelssohn's "Walpurgis Night." Friday morning, Dvorák's "Saint Ludmila"; Friday evening, Mendelssohn's "Scotch" Symphony, new Overture by F. K. Hattersley, Overture to "Euryanthe," Schumann's "Advent Hymn." Saturday morning, Sullivan's "Golden Legend"; first part of Mendelssohn's "St. Paul"; Saturday evening (extra Concert), "Elijah." The vocal artists engaged are the following:—Mesdames Albani, Hutchinson, Anna Williams, Patey, Damian, Hilda Wilson; Messrs. Lloyd, McGuckin, McKay, Santley, King, Brereton, Watkin Mills. We are glad to know that the prospects of the Festival are excellent. Already nearly a thousand five-guinea serial tickets have been sold—an increase of fifty upon the last Festival. There are 494 guarantors, who are answerable for more than £20,000; and the reserve fund amounts now to £1,100.

ONE of the few Acts of the last short-lived Parliament empowered the Queen to give effect within her dominions to the provisions of the Berne Convention on International Copyright. To that Convention eleven countries sent delegates, and it was agreed, subject to ratification at home, that the author of a literary or artistic work produced, say, in England, should in all other countries of the Union enjoy equal rights with native authors, and have his property in the work protected to a similar extent. It was further decided that the right of translation throughout the Union should be reserved to an author for ten years, and, if not exercised, then cease; this rule being also extended to the representation of dramatic and dramatico-musical works. Hence, if an opera, first produced in one country of the Union, be not performed in any other country of the Union during the ten years succeeding, it may be represented without authorisation. These were the main points agreed upon, but it is important to observe that there is a certain measure of retrospective action, the application of the agreement extending "to all works which, at the moment of its coming into force, have not yet fallen into the public domain in the country of origin." The Act of Parliament (49 and 50 Vict., ch. 33) referred to above brings the British Empire within the scope of the Convention, repeals all laws inconsistent with its provisions, and enacts others limiting and regulating the powers of the Queen in Council as regards the application of those provisions. Reciprocity, for example, is insisted on. Before making any order with regard to the works of a foreign country, the Queen in Council must be satisfied that the laws of that country properly protect the works of English authors. The law as regards translations is made to agree with the provisions of the Convention, and the Copyright Acts are applied to works produced in a British colony, subject to the domestic law of that colony. Various minor arrangements are included in the twelve sections of the Act, all tending to the fair and equitable protection of literary and artistic property, but the great point gained is that which gives to an author belonging to any country of the Union as much pro-

prietary right in each of the other countries as is enjoyed by native authors. At last, then, the owners of literary and artistic property are, as regards Germany, France, Spain, Great Britain, Haiti, Honduras, Italy, the Netherlands, Sweden and Norway, Switzerland, and Tunis, protected from pirates. But one drawback exists. America, true to her selfish policy, holds aloof. She has recognised the principle of the Convention in words, but carefully refrained from doing so in deeds, thus reserving to her citizens the power—we will say nothing of right—which they have long so ruthlessly exercised. But America will enter the fold when it more fully appears that she has something to protect as well as appropriate.

WHEN the Albert Hall was opened there were not wanting cynical folk who said that it would eventually come down to be a circus. If we may credit present reports, those prophets will eventually prove not so far wrong. It is said that the seat-holders have met to consider a proposal for the establishment of "a well-conducted and perfectly-controlled high-class music-hall," with promenade concerts, "to a certain extent on the lines of those provided every winter at Covent Garden," the arena being cleared for that purpose, and adapted "as a promenade where smoking might be allowed." It is much more easy to believe that the seat-holders adjourned the debate on the proposition till November next than that the proposition was ever made. "To what base uses may we come at last!"—even when the "we" is represented by an edifice built as a princely memorial, and owned by the highest classes in the land. Shame and disgrace await the Albert Hall if this amazing scheme be carried out, and that which is sometimes called the "South Kensington Ring" will have performed an act certain to be remembered if not admired. The decision rests with the seat-holders, but does their function begin and end with saying "No" or "Yes" to the proposals of the executive? We trust not, and we hope they will bestir themselves at once. Granted that the Albert Hall should be a hall of music, why not organise performances of the highest class, and having an educational value, thus carrying out the original idea? "Oh," it may be said, "they do not pay." But is it the first business of the Albert Hall to return a dividend? Surely not. The proprietors are wealthy people who, by their very position as proprietors, proclaim some interest in art and science. Then let them be prepared to lose money, as the guarantors of the Philharmonic Society and of our provincial festivals are prepared. It seems that the only alternative is a music hall—a gigantic "Oxford." Will the royalty and aristocracy of England stoop as low as "Lion Comiques" and "Perfect Cures"?

EFFORTS are being made to secure the patronage of English tourists for the present series of performances at Bayreuth. That is right enough. A visit to the Wagnerian Theatre has become a part of liberal education in the sense that no man can be "up with the times" who has not made himself acquainted with what goes on there; neither can he form an adequate idea of the possibilities of the lyric stage when governed by an inflexible regard for artistic results. This, however, is not the point just now. As regards attracting visitors to Bayreuth, it is certainly important that steps should be taken to provide proper accommodation. The average touring Briton is not sufficiently enthusiastic about any artistic cause to suffer for it with equanimity. He likes to be comfortable wherever he goes, and if not made comfortable in any given place, he stays there but a little while and never returns. This accounts

for Bayreuth's unpopularity with most of those who have had experience of it. They call up memories of more than indifferent hotels, where poor lodging is supplemented by worse food and charged for at high prices, and they think "once, twice, and even thrice" before returning to Bayreuth or permitting their friends to go without a protest. It would really be worth while for the persons most interested in the Wagner Theatre to take this matter in hand, and work a hotel reform, at any rate for the duration of the performances, after which no reason would exist why local taste in the matter of accommodation should not be indulged as usual.

A STATEMENT in the *St. James's Gazette* to the effect that "no lady, except Mdlle. Louise Bertin, had ever produced an opera until . . . this noteworthy feat was accomplished by Miss Walter," has been answered by Mr. Arthur à Beckett, who states that his mother, the late Mrs. Gilbert Abbot à Beckett, composed and produced two such works—"Agnes Sorel" and "Little Red Riding Hood." The correction is interesting as regards English female composers, and now let us see how far the *St. James's Gazette* is right in respect of foreigners:—

Maria Thérèse Agnesis composed "Ciro in Armenia" and one other.
Villard de Beaumesnil composed "Tibulle et Delie."
Charlotte Birsch composed "Jean Gutenberg."
Mdlle. Blahetka composed "Les Brigands et le Chanteur."
Caroline Blangy composed "Le Sou de Lise."
Mdlle. Collinet composed "Le Fauteil de mon Oncle."
Hermine Déjazet composed "Le Diable Rose."
Mdlle. Dezède composed "Lucette et Lucas."
Mdlle. Duval composed "Les Génies."
Carlotta Ferrari composed "Sofia."
Sophie Gail composed "Angela" and four others.
Viscomtesse de Grandval composed "La Comtesse Eva" and one other.
Lucille Grétry composed "Le Mariage d'Antonio" and one other.
Suzanne Lagier composed "Jupiter et Léda."
Mdlle. de la Guerre composed "Céphale et Procris."
Mdlle. de Kerkado composed "La Méprise Volontaire."
La Baronne de Maistre composed "Sardanapale" and two others.
Madame Marcelli composed "Le Sorcier."
Madame Paradis composed "Ariane à Naxos."
Mdlle. de Larochejaig composed "La Jeunesse de Lulli."
Mdlle. Thys composed "L'Heritier sans le Savoir" and four others.
Madame Uccali composed "Emma di Resburgo."
Madame Ugalde composed "Une Halte au Moulin."
Madame Viardot composed "L'Ogre."

The foregoing does not pretend to be an exhaustive list, but it shows that female musicians have not been quite as idle in the domain of opera as our evening contemporary supposes. But it is significant that all their works are forgotten, and that only book-worms come upon the traces of them.

AMATEURS of Bach's music will be glad to learn that Sir Arthur Sullivan, as Conductor of the Leeds Festival, has determined to produce the B minor Mass as far as possible in accordance with its great composer's intentions. Hence there will be no "additional accompaniments," unless a specially written organ part can be so considered, while, as a matter of course, no instruments foreign to Bach's score are admissible. It is proposed to strengthen the flutes, oboes, and bassoons, to employ *oboi d'amore* where parts are assigned to them, and to play the trumpet parts as they stand, on "German trumpets," specially obtained. The *corno da caccia*, or bugle horn, to which Bach assigns a conspicuous place in "Quoniam tu solus," presents a difficulty, but probably the German trumpet will replace it. As the Mass will be performed unabridged, amateurs may look forward to a very complete and, therefore, most valuable exposition of the Leipzig Cantor's great work.

"THE whirligig of time brings about its revenges," and here is a Dean of Gloucester announced to preach the special sermon at the forthcoming Festival.

Those who recall the state of things under Dean Law will get a vivid idea of contrast out of this. Dean Law, if he did not absolutely set his face against the Festival, invariably turned his back upon it and ran away. Of course, the inferior clergy, or some of them, imitated their chief, and on one occasion even removed their surplices, lest those garments should be tainted by complicity in an unholy deed. Then, who does not remember how a canon of Worcester was imported, ostensibly to preach in sympathy with the Festival, but, Balaam-like, took the opposite course, and provoked the late Dr. Wesley to "play out" with the Dead March in "Saul." All these troubles have vanished with the people who caused them, and now the Dean of Gloucester acts as a Festival steward, consents to preach the Festival sermon, and helps on the good cause in every way. Larger views come in with larger men.

WE regard the production of "Frivoli" at Drury Lane Theatre as a sign of the times. Here is a shrewd manager, who has proved that he keeps his finger on the public pulse, bringing out a musical drama in costly fashion and at the most expensive house in London. "Frivoli," it is true, possesses very little merit. It has a poor story, worse dialogue, and indifferent music. But these defects are nothing to the point. The very existence of the work on Mr. Harris's stage proves to what a large extent the public affect comic opera. Their education, brought to this pitch, is not likely to stop, but will go on and presently embrace music of a better character. The time will soon come, indeed, for a venture with the lighter masterpieces of high-class French and German composers, and for the encouragement of such works among our native musicians. Hitherto contemporary English composers have restricted themselves to efforts in "grand" opera. They might with advantage drop this for a season and remember that the man who helps to raise a harmless and hearty laugh, as did Mozart and Cherubini—to name no others—is a benefactor of his species.

MR. TORRINGTON, who conducted the recent Musical Festival at Toronto, is a man with a will of his own. At the beginning of the proceedings it was agreed that encores should not be allowed. A beautiful harmony prevailed on the question, but there came a moment when everybody abandoned the pact save the Conductor. "Faithful among the faithless only he." This was how it happened:—A lady artist sang to the immense satisfaction of her audience, who, like audiences in general, disregarded rule, and clamoured for "that strain again." The lady returned, bowed and retired, but still the applause went on and on. Under these circumstances some of the committee had a happy thought. They would violate their own rule to gratify the crowd—that is to say, stultify themselves at the first opportunity on a question which, they must have known, was sure to arise. So these inconsistent though good-natured officials went to the artist and persuaded her to sing again. But they reckoned without the Conductor. The lady mounted the platform ready to "oblige," only to encounter resolute Mr. Torrington, who sent her back. He would keep to the agreement though the public clamoured, the committee prayed, and the singer was amiable. We should say that now the Conductor on the one side and the Toronto public on the other have arrived at a mutual understanding, which will ensure respect for rule hereafter. A Mr. Torrington is wanted amongst ourselves to bring about the same consummation in the same dauntless way.

ROYAL ITALIAN OPERA.

IN one respect the opera season at Covent Garden Theatre this year afforded an illustration of the Darwinian law of the survival of the fittest. Towards the close, the worn-out works of the Verdi-Donizetti school dropped out of the bills, and during the last three weeks the operas played were "Le Nozze di Figaro," "Don Giovanni," "Il Barbiere," "Faust," and "Lohengrin," a goodly list of masterpieces, differing greatly from one another, but each and all perfect in their way. The improvement in public taste having asserted itself so distinctly, it remains for some director with the necessary skill and tact to take the matter boldly in hand and re-establish opera on a firmer and purer basis than ever. Whether Signor Lago has strength sufficient for the task remains to be proved. He has not shown it yet, for the late performances were frequently noticeable for incompleteness in those departments wherein managerial ability is specially required. The old familiar abuses were as rank as ever; artists were permitted to quit their parts and bow and smile to the audience or take encores at the most inopportune moments, while unpunctuality in commencing and absurdly long *entr'actes* prevented many of the audience from remaining to the end on almost every occasion. The want of artistic conscientiousness was most conspicuously shown in the performances of "Lohengrin." Signor d'Andrade, who was to have taken the part of *Telramund*, was ill, and although M. Maurel, who has often played the character, was in the company, yet he was not called upon, and it was wholly excised, and with it, of course, a large portion of the part of *Ortrud*. Such treatment of Wagner's masterwork was nothing short of scandalous, and would not be tolerated abroad. While, however, the *ensemble* was generally very poor, individual performances of striking merit were by no means wanting. Beside those afforded by Madame Albani, the highest praise is deserved by Miss Ella Russell as *Rosina*, Signor Gayarré as *Lohengrin*, and M. Maurel as *Figaro*. The orchestra, consisting mainly of young and vigorous performers, was generally excellent, and the chorus, though small, was of better quality than in former years. It is said that the season has been financially successful, and that Signor Lago will continue the enterprise next year. Public support being forthcoming, it will therefore be inexcusable if the needful reforms are not initiated, and Italian opera made an artistic thing instead of a by-word and a reproach.

RICHTER CONCERTS.

THE ninth and last of these Concerts for the season took place on June 28, in St. James's Hall, the programme being exclusively occupied by Beethoven's Mass in D. It was expected that Bruckner's promised Symphony would then be given, consequent upon its postponement at the previous Concert; but for reasons which, doubtless, were good ones Mr. Richter had again to baulk the anticipations of his audience, and Bruckner to remain still unheard. His time will come, probably, during the autumn series, and, if so, nobody will be much the worse for a few months' delay. The performance of the Mass was the best ever given under Mr. Richter's guidance in this country, the fact being due in part to better acquaintance with a difficult text, but mainly, we should say, to the wise course adopted in strengthening the chorus by the addition of a number of voices drawn from the Leeds Festival Choir. The fine, sonorous tones of the Yorkshire singers, combined with their characteristic energy of attack and sustaining power, effected a marvellous improvement. Indeed, save at Leeds in 1883, we never heard Beethoven's intricate and trying choral music given with better effect. The Londoners were stimulated by the presence of the Leeds people, a healthy emulation set in, and at times the results were quite startling as regards power and dash. We need scarcely add that a deep impression was made, or that something was done to weaken a common conviction that the Mass is impossible from any point of view embracing a thoroughly satisfactory interpretation. The orchestra did its important share of the work without challenging adverse criticism, and the solo quartet—Miss Marriott, Miss Lena Little, Mr. Winch, and Mr. Henschel—got through an arduous task as well as the most sanguine could have expected, looking at the

character of the music. In this manner the season was brought to a satisfactory end, and nothing remained but to cheer the Conductor, which was heartily and deservedly done. It is to be feared that the series of Concerts was less successful, in a pecuniary sense, than usual, and, doubtless, the gentlemen most concerned will give the fact due consideration with a view to discover the cause and remove it.

The autumn series, to consist of three performances, will begin on October 23, and the usual summer series on April 25 next.

MR. CUSINS' CONCERT.

THE annual morning Concert given by Mr. Cusins took place at St. James's Hall on the 5th ult. An attractive miscellaneous programme was provided, and additional significance was given to the occasion by the presence of a full orchestra. Mr. Cusins appeared in the triple capacity of conductor, composer, and pianist, a prominent item being his Pianoforte Concerto in A minor. This work was, we believe, composed some twenty years ago, and it does not therefore represent Mr. Cusins' powers in their fullest maturity. Nor, to speak candidly, is it likely that it will ever attain popularity, as it lacks the one great charm of spontaneity or freshness of idea. Still it is by no means wholly wanting in effective points. The second subject of the first movement is melodious, and the second movement, a Romance, is written with refined taste. The *Finale quasi Tarantella* is unfortunately very weak and commonplace, thus leaving an unfavourable impression of the whole work. The Concert-giver was also represented by his Overture "Love's labour's lost." A new violinist, Señor Diaz Albertini, displayed considerable talent in a Concertstück in A, by Saint-Saëns. The rest of the programme, in which Madame Albani, Madame Scalchi, Mrs. Kendal, Mr. Lloyd, Mr. Santley, and Signor Del Puente took part, needs no comment.

ROYAL COLLEGE OF MUSIC.

JULY has been a busy month for the pupils of the Royal College, the list of performances comprising a repetition of the "Water Carrier," the annual Chamber Concert given in Prince's Hall on the 14th, and two of the familiar fortnightly Concerts at the West Theatre of the Albert Hall. Mr. Price sustained the title *rôle* in the above-named opera with the same geniality that marked his first performance, besides showing a decided improvement in the matter of intonation, while a second hearing only confirmed our opinion of the impolicy of assigning the leading female part to a voice of the operatic-contralto calibre. The Concert of the 14th ult. was noticeable not merely for the happy choice of pieces performed, but for the exceedingly meritorious manner in which they were executed. Beethoven's String Quartet in D (Op. 18, No. 3), with which the Concert opened, was given with refinement and precision, the four players, Mr. Sutcliffe, Miss Donkersley, Mr. Kreuz, and Mr. Squire performing with a balance worthy of old hands. We have had occasion before this to speak in terms of high commendation of Miss Kellett's capabilities as a pianist, and her rendering of Schumann's exacting "Etudes Symphoniques" was marked by a greater breadth and warmth of expression than she has yet manifested. Nervousness obviously hampered her at the start, but much of the earlier and most of the latter portion of the work was admirably given. Miss Anna Russell has not a large voice, but its tones are of a sympathetic quality, her intonation is excellent, and her style pure, and on these grounds she is decidedly the most satisfactory of the soprano singers that we have yet heard at the Royal College. On this occasion her rendering, in English, of Giovannini's "Willst du dein Herz mir schenken" (generally and incorrectly ascribed to Bach) was a charming performance. Another welcome number in the programme was a selection from Schumann's "Märchen-Bilder," in which Mr. Kreuz, a promising young viola player, was heard to advantage. The *Andante con variazioni* from Spohr's Double Quartet (Op. 89) and Mendelssohn's Trio in C minor also served to exhibit the proficiency of the College instrumentalists, while Messrs. Price, Ridding, and Fischer entered with great spirit into the dramatic

Blessed are the dead which die in the Lord.

Revelation xiv. 13.

A SHORT (UNACCOMPANIED) ANTHEM.*

Composed by C. VILLIERS STANFORD.

Lento. *pp* *poco.* *p*

SOPRANO. Bless - ed, bless - ed, bless - ed are the dead . . which

ALTO. Bless - ed, bless - ed are the dead . . which

TENOR. Bless - ed, bless - ed are the dead which

BASS. Bless - ed, bless - ed are the dead . . which

ORGAN
(for practice only). *Lento.* *pp* *poco.* *p*

die in the Lord, the dead . . which die in the Lord, bless - ed,

die in the Lord, . . which die in the Lord, bless - ed,

die in the Lord, the dead . . which die in the Lord, bless - ed,

die in the Lord, the dead . . which die in the Lord, bless - ed,

bless - ed are the dead which die in the Lord, . .

bless - ed are the dead which die in the Lord, . . for they

bless - ed are . . the dead which die in the Lord, . . for they rest, they

bless - ed are the dead which die in the Lord, . . for they rest, they

* Sung at the Funeral of Mr. HENRY BRADSHAW in King's College Chapel, Cambridge, on February 15, 1886.
The Musical Times, No. 522.

(1)

for they rest from their la - bours, they rest from their la -

rest . . . from their la - bours, they rest . . . from their la -

rest, rest from their la - bours, they rest . . . from their la -

rest, rest from their la - bours, they rest, . . . they

- bours, they rest, . . . they rest from their la - bours, and their works, . . .

- bours, they rest, . . . they rest from their la - bours, and their works, . . .

- bours, they rest . . . from their la - bours, and their works, . . .

rest, . . . they rest from their la - bours, and their

and their works . . . fol - low them, their

their works . . . fol - low them, . . . their

their works . . . fol - low them, . . . their

works, their works . . . fol - low them, their

(2)

Più lento. *pp*

works fol - low them. . . Bless - ed, bless - ed, bless - ed

works fol - low them. . . Bless - ed, bless - ed, bless - ed

works fol - low them. . . Bless - ed, bless - ed, bless - ed

works fol - low them. . . Bless - ed, bless - ed, bless - ed

Più lento. *pp*

are . . the dead which die in . . the Lord,

are . . the dead which die . . in the Lord, which die in the Lord,

are . . the dead which die . . in . . the Lord, which die in the Lord,

are the dead which die in the Lord, which die in the Lord,

Tempo lmo. *rall.*

for they rest from their la - bours, they rest from their la - bours.

for they rest from their la - bours, they rest from their la - bours.

for they rest from their la - bours, they rest from their la - bours.

for they rest from their la - bours, they rest from their la - bours.

Tempo lmo. *rall.*

NOTE.—Part of the melody of "Angelus ad virginem" is included in this Anthem. The tune, which dates at least from the fourteenth century, and which is mentioned in Chaucer as sung by the "Clerk of Oxenford," was given to me by Mr. Henry Bradshaw in 1882.—C. V. S.

Thou wilt keep him in perfect peace.

August 1, 1886.

FULL ANTHEM FOR FOUR VOICES.

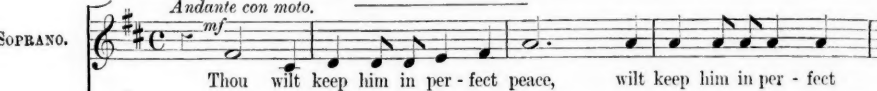
Isaiah xxvi. 3.

Composed by T. TALLIS TRIMNELL, Mus. Bac., Oxon.

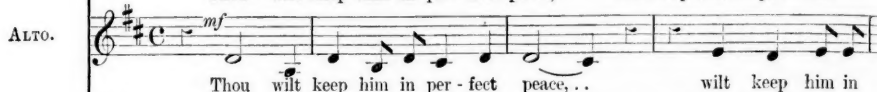
London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Andante con moto.

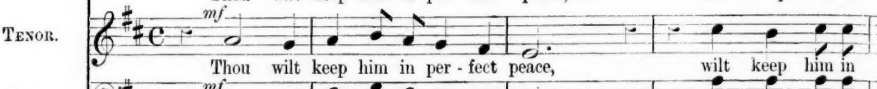
SOPRANO.



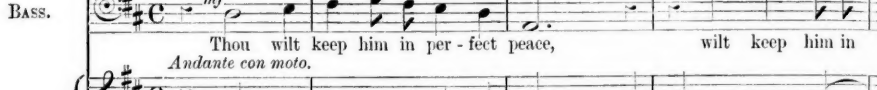
ALTO.



TENOR.

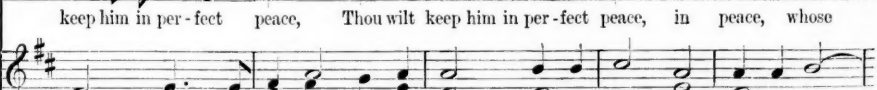
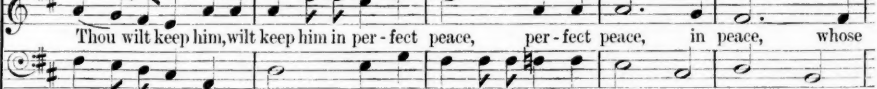
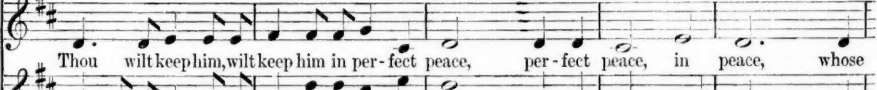
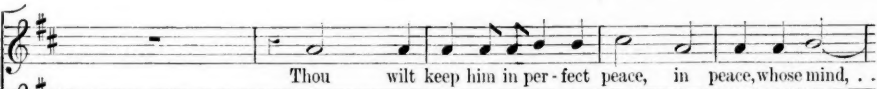
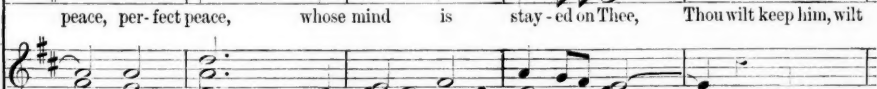
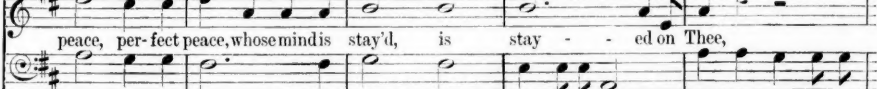
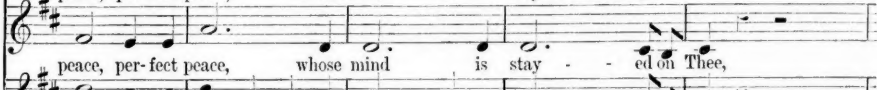


BASS.



ORGAN.

♩ = 96.



Thee, he trust-eth in Thee. Thou wilt keep him in per - fect peace,
 Thee, he trust - eth in Thee. Thou wilt keep him in per - fect peace,
 Thee, he trust-eth in Thee. Thou wilt keep him in per - fect, in per - fect peace, in per - fect
 Thee, he trust - eth in Thee. Thou wilt keep him in per - fect peace,

feeling of Meyerbeer's trio, "Pensa e guarda" ("Margherita d'Anjou").

The College Concert of the 22nd, with which the summer season closed, served to bring to a public hearing two original compositions by pupils of the institution—a Piano-forte Concerto, by Mr. Charles Wood, and a setting of "O Salutaris hostia," for chorus and string orchestra, by Miss Annie Fry. The former work is of a most elaborate and ambitious order, full of cleverness, but over luxuriant in detail, while Miss Fry's composition is simple and pleasing throughout. Excellent performances of Sterndale Bennett's beautiful "Naiads" Overture and Schumann's Symphony in D minor (No. 4) opened and concluded a most enjoyable Concert.

MR. HENRY LESLIE'S CHOIR.

TRUE to the new, and as it would seem successful policy adopted this season, Mr. Leslie secured some artists of the highest eminence to support the programme of his last Concert on the 30th ult. Madame Albani contributed the lovely prayer from "The Spectre's Bride," and "Let the bright Seraphim"; Mr. Santley sang Purcell's fine air "Let the dreadful engines," and Mr. Lloyd the Preislied from "Die Meistersinger"; and M. de Pachmann played pianoforte solos by Raff and Chopin. Thus the scheme partook of the nature of a high-class miscellaneous Concert, and if the once famous choir is no longer a sufficient attraction in itself, no blame can attach to the conductor for seeking to win the public by other means. But it is open to question whether the fault does not lie nearer home. Now that the season is over, no hesitation need be felt in stating that the Leslie Choir requires serious reorganisation if it is to maintain a position even by the side of the other leading choral bodies of the metropolis. Voices do not last for ever and, to put it in the most delicate way, a glance at the orchestra suggested the reason why the pitch was not maintained, and why the quality of tone was not good. Besides selections from the familiar repertory, two new part-songs were included in the programme; "Rove not to the Rhine," by Mr. J. C. Ward, did not make much impression, perhaps owing to an imperfect rendering; but "All is peace," by Mr. Berthold Tours, is a charming little composition, and will assuredly be heard again.

PRINCE'S HALL.

THE Chamber Concerts given by three Italian artists, Signor Cesi, Signor Papini, and Signorina Barbi, on the 12th and 17th ult., would have received greater attention had they taken place at a more favourable period of the year. The idea seemed to be to present examples of chamber music, vocal and instrumental, in historical order. Thus at the first Concert, solos by no fewer than seventeen composers were included, commencing with Frescobaldi, 1587-1654, and including D. Scarlatti, Couperin, Rameau, Bach, Handel, Graun, Jomelli, Mozart, and Rossini, with Beethoven's Kreutzer Sonata as an effective finale. At the second Concert thirteen modern composers were represented, but the only work of importance was Schumann's Sonata in A minor for piano and violin, Op. 105. Signor Cesi is the leading professor of the pianoforte at the Naples Conservatoire, and is an executant of great ability. He gave most satisfaction, however, in pieces requiring light and delicate treatment, as in others he put forward a great deal of superfluous energy, and his tone became hard and unpleasant. Very few pianists can fall into the Ercles' vein without damage to themselves as artists. Signor Papini's capacity as a violinist is too well known to need discussion, and we have had occasion more than once to speak in favourable terms of the vocal powers of Signorina Barbi. Her powerful mezzo-soprano voice has been well trained, and she sings with much expression. The audiences at these Concerts consisted mainly of foreigners, who expressed their satisfaction in a very demonstrative fashion.

MR. SAM FRANKO'S CONCERT.

By the co-operation of such artists as Madame Haas, Miss Carlotta Elliott, and Mr. Henschel, Mr. Sam Franko, a clever violinist from New York, was enabled to offer a

varied and interesting programme to the somewhat sparse but not unappreciative audience congregated in the Steinway Hall on the evening of the 16th ult. Mr. Franko's own selections were, with the exception of Goldmark's graceful but unmeaning Suite, more calculated to display technical dexterity than the command of sympathetic expression. As an executant, his performance of Moszkowski's tawdry Ballade, and, better still, of Corelli's Variations Sérieuses, proved him to be entitled to serious consideration. A word of praise is due to his intonation, which, except in one or two rare cases, was exceedingly true. Mr. Henschel sang and accompanied himself in his usual masterly and intellectual fashion in Loewe's "Die verfallene Mühle," and three songs from his own cyclus, "Der Trompeter von Säkkingen"; Miss Carlotta Elliott gave Schumann's "Frühlingsnacht," an insipid French ballad entitled "Pauvre Jacques," and Goring Thomas's graceful "Nuit d'été"—the last in her best style; and Madame Haas contributed two pieces by Chopin.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

THE annual Festival of the Bristol Church Choral Union took place in the Cathedral on the evening of the 1st ult., when a larger number of choirs took part than on any previous occasion, and the manner in which the musical service was rendered showed commendable progress. The choirs, numbering in the aggregate about 720 voices, were as follows:—*Cantoris*, Fishponds, Frenchey, Ashton Gate, St. John's (Bedminster), St. Paul's (Bedminster), St. Saviour's (Woolcott Park), Emmanuel (Clifton), St. Mary's (Tyndall's Park), St. Paul's (Clifton), and Christ Church (Clifton). *Decani*, Eastville Mission Church, St. Michael's (Bishopston), Horfield, St. Mark's (Lower Easton), St. Barnabas', St. Andrew's (Montpelier), St. James's, St. George's (Brandon Hill), St. Augustine's, St. Stephen's, St. Nicholas, and St. Mary Redcliffe. The Preces and Responses were Tallis's; the Magnificat and Nunc dimittis were sung to J. Barnby in E and G; and the two anthems were "Rejoice in the Lord," by John Redford, which was unaccompanied and admirably rendered, and Dr. Garrett's "Praise the Lord," in which the tenor solo was taken by Mr. Morgan. Mr. John Barrett, the Conductor for the year, directed the singing, and Mr. George Riseley was the Organist. The manner in which the service was rendered throughout was deserving of high praise, and seemed thoroughly appreciated by the very large congregation.

On the evening of the 22nd ult. a number of ladies and gentlemen, members of the musical profession, assembled by invitation at the Imperial Hotel, White Ladies' Road, Bristol, to hear from Mr. J. Brotherhood, C.E., of Canada (who is a native of Bristol), an explanation of the "Technicon," an apparatus for hand development in pianoforte playing. Mr. John Barrett having introduced Mr. Brotherhood, the latter said that the apparatus might be new to them, but it had been in use elsewhere, and was explained and illustrated at the Royal College at South Kensington and at the Guildhall School of Music. What he desired to accomplish by means of his invention was to make the hand sensitively responsive to the brain, and a struggling pianoforte player, who tried to overcome the difficulties of modern compositions, must make the hand obey the mind. The "Technicon," as developing technique, was explained, and its merits in developing the hand for pianoforte playing were shown by Mr. Brotherhood, who seemed to have studied muscular action, and displayed the resources of his invention in a manner that greatly interested the auditors. He stated that the best way to use the apparatus was before practising the instrument, as the executive power should be kept in advance of the interpretive power. In reply to a question as to whether the greatest executants had not succeeded independently of mechanical aid, he said probably they had, but how many Liszts and Thalbergs could be found? It was stated, incidentally, that by means of the "Technicon," the sensitiveness of touch on the part of blind persons had been increased. At the close of Mr. Brotherhood's remarks, the thanks of the meeting were tendered to him on the motion of Mr. George Riseley, seconded by Mr.

F. Huxtable, for the clearness with which he had explained his apparatus.

On the same evening a meeting was held at the house of Canon Percival to consider the best means of assisting the Saturday Popular Concerts, which provide good music for the people at a very low price. Canon Percival having said that it was only due to recognise the efforts of Mr. George Gordon, the enterprising Conductor of these Concerts, and his colleagues, by relieving them of any financial anxiety, Mr. Gordon proceeded to explain the working of the Concerts, and contended that it was highly desirable to continue their plan of having 2,000 threepenny seats, in order to bring the entertainment within the reach of the working classes. There is at present a deficit of £200, towards the defraying of which, however, £80 has already been promised in subscriptions. The loss annually has hitherto been £125, and Mr. Gordon therefore suggested that if this amount could be guaranteed the Concerts might be placed on a firm basis. It was finally resolved to make a special effort to wipe off the debt, and then to endeavour to raise such annual subscriptions as would ensure the efficient carrying on of these Concerts; and for this purpose an Executive Committee was formed, with Canon Percival as president.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE music one hears in the neighbourhood of Glasgow during the summer months is discoursed out of doors. In Glasgow itself it is provided in the public parks, where, on certain evenings of the week, very fair performances are given of dance or fantasia pieces with the lighter overtures. As a general rule, the class of music might be higher.

A remarkable experiment in the way of Concert giving was tried on the evening of the 9th ult. The public were invited to sail to Coulpourt, a quiet landing place on the Clyde, some twenty-five miles from Glasgow, to hear a performance by the West of Scotland Choral Union of "The Messiah" on a hill side, and, the weather being fine, a very large number of persons, four or five steamers being required, availed themselves of the opportunity to hear Handel under such peculiar circumstances. About half of the oratorio was gone through under the *bâton* of Mr. H. A. Lambeth, and the accompaniments were played by Mr. W. H. Cole's band. The effect on the still evening was very fine, and the experiment is to be repeated.

Under the auspices of the Ayr Burns Club, an open-air Concert was given on the 17th ult. The programme consisted chiefly of songs by the poet, sung to the melodies commonly associated with them, in harmony of four parts, the Concert taking place on the "Braes o' Doon," in the neighbourhood of Burns' Cottage and Monument; 450 chorists, together with some members of the band of the Royal Scots Fusiliers, taking part in it. The harmonies were of a plain, broad character, as was perhaps best under the circumstances, but yet more expression might have been imparted, the delivery being too uniformly metronomic and precise. With the aid of the instruments, judiciously disposed as they were, the pitch of the voices never dropped, of course, while the enunciation was very distinct, the words being quite plainly heard at a considerable distance away. The Concert was conducted by Mr. J. Butler Cowap, Organist of Ayr Parish Church, and selections were performed by the military band under Mr. H. J. O'Neil. The day was a remarkably fine one, the beautiful surrounding scenery of sea, hill, and dale being thus seen to the best advantage. It is estimated that about 12,000 persons were present, many coming from Glasgow.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THE summer term closed with a series of Concerts, though unfortunately, in more than one instance, two Concerts were, with singular want of foresight, arranged for the same day. This was the case with those given on Midsummer Day, by Pembroke and Keble Colleges. At the latter Schumann's "Requiem for Mignon" and C. H.

Lloyd's "Song of Balder" were the principal items in the programme, Miss Bertha Moore, as the soprano soloist, achieving a very considerable success.

On June 28 the Philharmonic Society gave a performance of Schumann's "Paradise and the Peri," in the Sheldonian Theatre, of which it is difficult for us, who hold that it is the duty of a critic to seek occasion for praise rather than for censure, to speak at all. We should, however, fail to do justice to the unfortunate audience if we did not enter a protest against Concert-giving in which the performers scarcely profess acquaintance with the music they are announced to interpret. Having said so much, we gladly remit this unfortunate performance to the oblivion in which all concerned must wish it securely buried.

On the following day Concerts were given at Christ Church and at New College. At the former Max Bruch's "Frithjof" and at the latter Cowen's "Sleeping Beauty" were performed. Both were successful. Mr. Cowen's Cantata naturally suffered very much from the want of an orchestra, and it is difficult to understand why it should have been condemned to appear under such a drawback; the manner in which it was sung, however, was admirable.

On June 30 Magdalen College gave a Concert, in which, as usual, glees and madrigals, mainly of the English school, were relied on to give interest to the programme. A performance of level excellence was given, and the quartet of Academical Clerks was as effective as usual.

In conclusion, some notice must be taken of the fresh initiative taken during the past year by Mr. John Farmer, who has become Organist of Balliol College. It is understood that his design is mainly educational, and that he proposes to make music more an integral part of college life than it has hitherto been. Time only can show what success will attend his efforts. As for the means, various classes for singing and orchestral practice have been formed, and two performances, on an average, have been given every week. Up to the present time all the best features in these performances have been imported from outside, but should Mr. Farmer succeed in his scheme, we may expect to see more Balliol names amongst the performers. The close of the first year's work was celebrated by two Concerts, one of songs and ballads, the other consisting of a portion of Mr. Farmer's "Christ and His Soldiers" and the whole of his "Requiem."

WELSH EISTEDDFODAU.

THIS year the National Eisteddfod of Wales, held last year at Aberdare, will go to North Wales again. The meetings are fixed for September 14, 15, 16, and 17 at Carnarvon. The musical adjudicators include Mr. E. Prout, Mr. John Thomas, Mr. D. Jenkins, and Mr. J. H. Roberts. The band contest will not be among the least important events, although the prize offered, £20, is not so large as in some of the leading competitions. The set piece is Verdi's "Rigoletto." There will be three choral competitions. For the best rendering by choirs of from 120 to 150 voices of—(a) "Lord, our Redeemer" (Bach's "Passion, St. John"), (b) "See what love hath the Father" (Mendelssohn's "St. Paul"), and two other test pieces, a prize of £100 and a *bâton* for the Conductor are offered. There is also a second prize of £20. There will be three test pieces, one to be selected by each competing choir in the second choral competition, in which event £40 is offered as first prize, as well as a silver medal, and £10 as a second prize. The third choral contest will be confined to choirs of male voices numbering from forty to sixty. Prize £25 and a silver medal. A number of vocal and instrumental solo competitions are to take place, and several important prizes have been offered for compositions.

The National Eisteddfod will be held next year, it is understood, in London. Referring to this fact, a correspondent to the *Times* wrote in July as follows:—"In the rites and ceremonies of the old British meeting, there will be found much of antique interest. The greatest interest, however, will be centred in the competitions, in which both the competitors and the audience will find a lively concern. Amongst recent supporters of the National Eisteddfod may be mentioned such men as Lord Aberdare, Dean Vaughan, and Archdeacon Griffith. Mr. Matthew Arnold found his way to Aberdare last year, and essayed to deliver an

apposite speech to a large assemblage of his Celtic and other friends. It is desirable that a lingering supposition on the part of some of the inhabitants of Wales that English people proper only regard the institution with ridicule should be dispelled. There is a great disposition on the part of English residents in Wales to attend the old meetings, especially as a great part of the proceedings is now conducted in the English language. Public matters are open to public criticism, and Eisteddfodau cannot be exempted from the rule. The fact that they are of Celtic origin does not save the institutions of modern Wales from criticism if they deserve it. It cannot be gainsaid that Eisteddfodau, however good the fundamental principle of competitive meetings may be, have frequently resulted in disgraceful squabbles, and that room has thus been afforded for remarks not altogether congratulatory. It must be recollected that the competitions are entered into on certain specified conditions, and the adjudicators are appointed by the Welshmen themselves. It might well be asked why, therefore, should Welshmen so often rebel? Have they no faith in themselves? Are they not courageous enough to accept defeat where defeat is more likely perhaps than victory? The coming of the National Eisteddfod to London, also suggests the fact that English writers have before now spoken of the Eisteddfod in appreciative terms, and have even recommended the adoption of an annual gathering, on similar lines, but with modified arrangements, so as to make it in some way representative of the British Empire."

A musical Eisteddfod was held at Aberdare Market-place on the 12th ult. The prizes and expenses amounted to nearly £200, and about 3,000 persons were admitted to the hall. The President and Conductor was Rev. B. Evans, who alluded to the appreciatory statements in the *Times*, in reference to the next National Eisteddfod to be held at London, and expressed the opinion that there was no prejudice on the part of English people towards the Eisteddfod now. He hoped indeed that everything would be done to render that meeting a thorough success. The adjudicators were Dr. J. Farmer, Mr. David Jenkins, Aberystwith; Mr. J. T. Rees, Mr. T. Martin, Birmingham (brass band contest); Mr. J. Bryant, Llantwit Vardre (harp-playing). Pianist, Mr. R. Howells, Aberdare. Brass Band Contest.—Test piece, "The Heavens are telling," first prize, £10, Mountain Ash Brass Band. Second prize, £5, Ferndale. Choral Competition, "Then round about the starry throne." Capcoch Choir took the prize of £10, and the Conductor received £1. Chief Choral Competition. Prize £100. Test piece, "Thanks be to God." Three choirs competed, and the prize was divided between Aberdare Choral Union and Mountain Ash Harmonic Society. Dr. Farmer spoke in a very eulogistic manner of the natural vocal abilities of the Welsh; and, at his request, the three choirs united (under his leadership) repeated the test piece.

THE TORONTO MUSICAL FESTIVAL.

THIS great Festival, which commenced on June 15, has proved a phenomenal success, a result due in a great measure to the energy displayed by all who had the arrangement of the details of the undertaking, but more especially to the unwearied exertions of the Conductor, Mr. Torrington, whose work in training choir and orchestra cannot be over-estimated. From the voluminous notices of the local press, all of which are most enthusiastic in praise both of the works performed and their rendering, we select the following, commencing with the *Toronto World*:—

"Who that was present at the opening Concert of the Musical Festival last night will ever forget the scene that charmed him? The mammoth building was filled by nearly three thousand people, among whom were hundreds of Toronto's very best citizens. . . . Gounod, the composer of 'Death and Life,' or 'Mors et Vita,' as it is called in the Latin score, stands pre-eminent among our modern composers. His wonderful powers are not confined to oratorio alone, but have developed in almost every direction in musical composition. . . . The performance last night was given by the largest body of singers ever brought together at one time in the city of Toronto, and the result of the opening Concert of our first Musical Festival must have been

gratifying to not only those who listened, but also to those who have taken an active part in developing the scheme. The chorus was pretty evenly divided as regards the four parts, and gave evidence of thorough practice. They sang well together, and showed an attention to the lights and shades which was truly gratifying. The difficult intervals which occur in many parts were very creditably taken, and their attention to the conductor's *bâton* added greatly to the success of their singing. The soloists who took part, most of whom had been heard in Toronto before, are of high reputation. The soprano solos were about evenly divided between Mrs. E. Aline Osgood and Mrs. Gertrude Luther, and these ladies joined in the various quartets which are interspersed throughout the work with Miss Agnes Huntington (alto), Mr. A. L. King (tenor), and Mr. Max Heinrich (baritone), who each had solos as well."

Of the opening Concert, and the performance of Gounod's Oratorio, the *Toronto Evening Mail* says:—

"With a massive chorus, large orchestra, solo singers of continental reputation, and Mr. Archer at the organ, the oratorio was produced under most favourable circumstances for bringing out whatever elements of power and interest it contained. Some remarkable effects were obtained, for instance, by the chorus in the 'Day of Anger,' and 'Which once to Abraham,' which would not have been so apparent from a small body of voices. Speaking generally, as it is only possible to do under the present circumstances, it may be said that the singing of the chorus was admirable. The volume of tone was magnificent, while in regard to firmness, accuracy, and steadiness it would be difficult to say in what city on this side of the Atlantic better choral singing has been heard on a similar occasion. The solo singers gave, on the whole, such an interpretation to their numbers as would be expected from soloists of their reputation. The chorus and quartet 'While the wicked are confounded,' in which Mrs. Osgood took the solo soprano, created the principal expression of the evening. It excited so much applause that Mr. Torrington allowed it to be repeated."

And in a glowing notice in the *Globe* we read:—

"The opening chords of 'Mors et Vita' at once struck the audience with their solemnity, the effect being heightened by the terribly emphatic 'A fearful thing,' which was the first idea the audience could gather of the tremendous force of the unison singing of such a chorus. The chorus gained in favour with each effort, and it was gradually forced on the listeners that here was one that possessed all the elements which characterise the trained body of veterans. Few would think that it had been in training only five months. Chorus after chorus was sung with increasing effect, and when the music permitted it was received with enthusiastic applause. The public enthusiasm rose to such a height at the close of the quartet and chorus 'While the wicked are confounded' that the rule 'no encores' was perforce broken."

The Matinée on the following afternoon was numerously attended, an excellent programme being provided, in which the principal singers took part. In the evening Handel's "Israel in Egypt" was given, of the performance of which, and the presentation to Mr. Torrington, the *Toronto Evening Mail* gives the following account:—

"The Festival Hall was crowded in the evening by an audience of nearly three thousand people. Handel's oratorio 'Israel in Egypt' was most successfully produced, the performance of both chorus and soloists being most excellent. The choral event, if anything, was more satisfactory than that of the previous evening. The popular choruses 'The Hailstone Chorus,' 'The horse and his rider,' 'But the waters overwhelmed their enemies' produced all their wonted effect, and the first mentioned number was repeated in response to the plaudits of the audience. The features of excellence which were noticed in the performance of the chorus in the 'Mors et Vita' Concert were equally conspicuous last night. In the solo numbers, the principal success was won by Miss Huntington. Her aria, 'Thou shalt bring them in,' was a striking example of smooth and dignified singing, the effect of which gained an added charm by the beauty of her voice. This number was repeated in response to the rapturous cries of encore from the audience. Mr. Babcock's aria, 'Wave from wave,' was finely sung and

elicited much applause. Owing to indisposition, Mr. Heinrich did not sing, and his place was taken in the duet 'The Lord is a Man of War' by Mr. Warrington. This duet aroused quite an exhibition of enthusiasm, which was renewed when Mr. Babcock was seen to shake hands with our local representative. Mr. Warrington, although called upon at such short notice, rendered the music with Mr. Babcock very effectively, and fairly won the recognition his singing received. Both Mr. King and Mrs. Osgood sang their respective solos in a thoroughly satisfactory manner. During the intermission Mr. Torrington was presented by Mr. Blight, on behalf of the chorus, with a clock and pair of bronze statuettes, accompanied by an address expressing the appreciation by the members of the chorus of his great services in promoting the interests of the Festival and the cause of music generally. Mr. Torrington responded in brief but felicitous terms. The presentation evoked a series of loud cheers from the chorus."

From *Truth* we quote a notice of the closing performance of the Festival:—

"The Children's Jubilee, on Thursday evening, was a fitting finale to the series of successes which characterised the whole Festival. The school chorus numbered over 1,400 singers. This immense number of children, the girls arrayed in pretty white dresses and the boys in black, and arranged tier on tier to the very roof of the lofty hall, was an inspiring and never to be forgotten sight. It alone was worth the price of admission. The singing of the children was simply marvellous. The most difficult passages were perfectly rendered, the *pianissimo* and *staccato* parts being particularly fine. But the climax was reached in the rendering of Mr. Torrington's stirring and dashing national air 'Canada,' which appeared in *Truth* when first composed. This piece was sung with wondrous zest, and at the end of the last verse the singers suddenly produced a tiny Union Jack and with the precision of one person waved the flag aloft, at the same time giving vent to a spontaneous cheer. The effect upon the audience was electrical. Hundreds rose to their feet shouting 'Encore!' 'Encore!' The 'Action Song,' directed by Mrs. J. L. Hughes, was also rapturously received."

In an article, headed "What ought to grow out of our Festival," the *Globe* suggests that the Musical Committee connected with this undertaking should be formed into a permanent Musical Festival Association, that a Music Hall should be erected in Toronto, and an orchestra established. Assuredly such an idea is worthy of serious consideration.

OBITUARY.

JOHN TEMPLETON.—Readers of musical magazines which belong to ancient history are familiar with the name of John Templeton, a tenor vocalist, who, half a century ago, filled a conspicuous place before the public. They must have been greatly surprised on discovering, a few weeks since, that the artist in question had been peacefully living out his life in the village of New Hampton down to the 2nd ult., when he passed away at the age of 84. Templeton long survived his fame and even knowledge of his existence. He spent his last years in peaceful retirement, "the world forgetting, by the world forgot," and only on very rare occasions did he emerge therefrom. Once or twice the writer of this notice had the good fortune to meet him in society, and to enjoy a companionship which was not without much charm. Templeton was a fine, handsome old man, upright of carriage, having a clear, rosy complexion, bright eyes, and the bearing of a gentleman. He lived almost entirely in the past, and from the storehouse of an excellent memory drew, on occasion, a wealth of anecdote made the more acceptable by a racy Scottish accent and the gifts of a *raconteur*. Malibran was his heroine, as he was once "Malibran's tenor," and to hear Templeton talk about that gifted lady was to draw very near to her indeed. The link is now broken, but it may be said of the old man that he sustained to the last the dignity of an artist, and died in honour and esteem. Templeton's public career is not of much interest now, and a few words will suffice for it. Born in Riccarton, Ayrshire, in 1802, he made his London debut at Drury Lane, October, 1831, and rapidly passed to a high position. Malibran selected him to appear in opera with her, and for years he was an indispensable man

—so much indispensable that he played both at Drury Lane and Covent Garden on the same night. He is represented as having had a fine voice and a bright attractive manner, but, anyhow, he became a public favourite and reached the height of a singer's ambition. On leaving the stage, Templeton gave entertainments after the manner of Henry Russell, and made a very successful tour in America, the incidents of which he took pleasure in narrating. This having secured him a modest competency, he retired into private life, fixing his residence at New Hampton, and cultivating his garden with the serenity of a philosopher who can afford to let the noisy world go by.

THE Midsummer Examinations of the College of Organists were held on the 13th ult. for Fellowship, and on the 14th and 15th for Associateship. The following gentlemen acted as examiners: Dr. C. J. Frost, Dr. E. J. Hopkins, Mr. W. S. Hoyte, Dr. C. Warwick Jordan, Dr. Haydn Keeton, Dr. G. C. Martin, Dr. A. H. Mann, Dr. Dyer, Dr. F. E. Gladstone, Mr. James Higgins, Mus. Bac., Mr. Walter Parratt, Mr. C. E. Stephens, and Mr. E. H. Turpin. In the unavoidable absence of Sir R. P. Stewart, Mr. C. E. Stephens distributed the diplomas at the Neumeyer Hall, on the 16th ult. The following is the list of successful candidates:—Fellowship (forty-six examined)—F. Broad, Wokingham; F. Dewberry, Mus. Bac., Cambridge; J. F. Flitcroft, Bolton; R. Y. Mander, Leamington; J. H. Pearson, Brighouse; C. J. Wood, Croydon. Associateship (eighty-four examined)—J. E. Adkins, Belgravia; A. T. Arkless, Newcastle-on-Tyne; W. G. Bayley, Romford; E. F. Barker, Kentish Town; J. G. Barker, Matlock Bath; R. P. Barclay, Stapleton, Bristol; W. Crompton, Farnworth; W. Edwards, Hanley; F. de G. English, Godalming; A. H. Essam, Kettering; J. Hurst, Tollington Park; Miss E. L. McKnight, Enfield; W. H. Maxfield, Bowden; A. Pearson, Huddersfield; F. A. Sewell, Belgravia; W. Stansfield, Dudley; R. Steggall, Notting Hill; F. H. Stokes, Kentish Town; R. H. Whall, Chelsea; W. O. West, Manchester.

WE have received a circular from Mr. Augustus Charles Köhler, advocating the adoption of a national musical pitch in accordance with that established at the School of Music, Kneller Hall—viz., C 542 or A 455 vibrations. The reasons he brings forward for this are that the only recognised musical pitch at present possessing any authority in this country is the "Regulation" Army pitch, as given above, to which all military musical instruments used in the bands of Her Majesty's Guards, Artillery, Engineers, Cavalry, and Infantry have for years been tuned; and also that tens of thousands of band instruments used by Volunteer Corps, Village and Factory Bands, &c., not only in the United Kingdom, but throughout India, the West Indies, Australia, South Africa, and the Colonies are already furnished with complete sets of instruments regulated to the Kneller pitch. Of course this is a powerful argument; but we must not forget that vocalists will have something to say on the subject; and the recent meeting at St. James's Hall sufficiently proves that this is a matter which cannot be authoritatively decided even by the most carefully selected musical committees.

THE annual meeting of the corporation of the Royal College of Music took place on the 3rd ult. in the West Theatre, Albert Hall, the Duke of Westminster presiding, and the report for the year, ending April 30, revealed a very flourishing state of affairs as regards attendance, finance, and general achievement. The Montreal Scholarship has recently been filled up, and the competition for nineteen open scholarships in the Spring was marked by a higher standard of excellence than that reached at the previous examination. The election of five executants on wind instruments has greatly strengthened the orchestra, rendering it almost independent of external aid. Amongst the more personal announcements of the meeting we may mention the election of Mr. Carl Rosa to the Council, the acceptance by Mr. Henschel of a temporary engagement on the teaching staff, and the offer of Madame Lind-Goldschmidt, which the Council have accepted, to take two of her pupils, Misses Albu and Belcher, to Italy for purposes of study.

ON Wednesday, 7th, and on Sundays, 11th and 18th ult., special services were held at Holy Trinity, Lincoln's-inn-Fields, in connection with the Restoration of the church, sermons being preached by Revs. F. F. Goe, Canon Nisbet, T. Webster, Dr. Wace, of Lincoln's Inn, and by the Vicar, Rev. N. Bromley. During the last three months great improvements have taken place—the west gallery has been removed, and the organ and choir assigned their proper places in the chancel. A handsome painted window has also been inserted at the expense of J. Bateman, Esq., an old friend and churchwarden. The choir was augmented on each occasion, and rendered very efficiently "The Lord is my strength" (Lowe), "As pants the hart" (Spöhr), and "Hear my prayer" (Mendelssohn). The soprano solos in the works named were sung by Miss Margaret Hoare in so finished a style as to create a profound impression on the congregation. The musical arrangements were under the direction of Miss Cope, Organist of the church.

THE Annual Fête of the London Sunday School Choir took place at the Crystal Palace on June 30, and was in every respect highly successful. The muster of chorists was much greater than on any former occasion, the gigantic orchestra not being able to seat them all, so that the alleys and approaches were filled, and there was also a throng around the entrances to the rear benches. The body of tone was extremely good; and all the pieces—especially "See the Conqueror," by J. S. Wiseman, G. Merritt's Anthem "Cry aloud and shout," and Sir George Elvey's "Crown Him with many crowns"—were sung with careful attention to light and shade; "O Father, Whose Almighty power" ("Judas Maccabæus") save in the balance of parts, being also an excellent example of vigorous and steady choral singing. Every praise is due to Mr. Luther Hinton, who conducted the choir to perfection. The vocal music was effectively relieved by instrumental selections, conducted by Mr. Oscar Barrett.

ON Saturday evening, the 24th ult., the members of the Royal Academy of Music Operatic Class brought the summer term to a close with the performance of a new operetta in two acts, entitled "The Two Polts," libretto by W. Herbert Scott, music by J. Edward German. The work, which occupied more than two hours in representation, was given from first to last with most commendable taste and skill, and met with the utmost favour on all sides. Mr. Musgrove Tufnail was successful in a high degree in his personation of the principal character in the piece, while Mrs. Wilson, Miss Annie Dwyer, Mr. Lawrence Kellie, Mr. Theo. Moss, and Mr. Frank Holt rendered very valuable aid in their respective parts. Several encores were demanded and complied with; the performance, no less than the composition of the entire work, being of a deservedly successful nature.

THE St. Mark's (Notting Hill) Choral Society gave its first Concert on the 22nd ult., at St. Mark's Hall, before a large audience. The first part was devoted to a selection from Costa's "Eli," the vocalists being Miss E. Clarke, Madame West, Mr. W. A. Philpott, and Mr. F. Blake. The second part was miscellaneous, the principal features being Miss Clarke's rendering of H. Smart's "Maid of the Sea" and "The Wedding Day" (both encores), Madame West's expressive singing of a Berceuse ("Sweet and low"), and "The Man of War" admirably sung by Mr. F. W. Philpott. The choruses and part-songs were rendered with great precision and expression, under the direction of Mr. W. A. Philpott, who conducted with much care and ability. Miss E. House and Mr. Warren Tear ably presided at the pianoforte and harmonium.

MR. ERNEST BIRCH, assisted by Miss Mary Davies and Miss Hope Glenn, gave a most successful Recital, on June 28, at Steinway Hall. A special word of commendation is due to the songs "My true love hath my heart" and "Toil and rest," composed by Mr. Birch and sung to perfection by Miss Mary Davies and Miss Hope Glenn respectively. Mr. Birch's varied selections afforded ample proof of his ability as a first rate artist, and he was repeatedly recalled by a numerous and appreciative audience. The violoncello solos of Mr. Stern, and the imitations of Mr. George Grossmith, added to the success of the Matinée.

THE Royal Normal College for the Blind has had three important gatherings in the grounds and large hall of the building during the past month. On the 10th the Duke and Duchess of Westminster attended to grace the Prize Festival, on which occasion the pupils, 175 in number, exhibited their skill in pianoforte repairing and tuning, in gymnastic games and exercises, and also in a Concert of high-class music, the remarkable musical ability and training of the pupils in both vocal and instrumental performances eliciting frequent expressions of applause from a large and distinguished audience. On the 19th the pupils gave a Concert in aid of the Holiday Fund, on which occasion they had the valuable assistance and co-operation of the professors, Messrs. W. H. Cummings, F. and A. Hartvigson, and Dr. E. J. Hopkins. On the 20th some 200 delegates from the Colonies attended the College and were entertained by a grand Concert and other examples of the studies carried on in the Institution.

ON Sunday evening, the 18th ult., after the usual church service, which was extremely well rendered, the choir of Holy Trinity Church, Gray's Inn Road, with the assistance of some ladies and gentlemen of the neighbourhood, gave a performance of Dr. Stainer's sacred Cantata "Daughter of Jairus." The solos were well taken by Miss Fannie C. Atkinson, Mr. J. N. Atkinson, and Mr. C. Hales. The choral parts were excellently sung, especially the wailing chorus for women's voices. The whole was accompanied with great skill by the Organist, Mr. R. F. Tyler; and Mr. J. H. Hutchinson conducted. The authorities of Holy Trinity deserve commendation and support in their spirited work, for we believe that it is intended to give a series of such performances, to include many compositions which the general public have seldom an opportunity of hearing.

THE 20th consecutive monthly Concert of the St. George's Glee Union was given in the Pimlico Rooms, Warwick Street, on the 2nd ult. The first part comprised a song from each artist, and three numbers by the choir—"God save the Queen," "O who will o'er the downs so free" (Pearsall), and "The Shepherd's lament" (Smart). Mendelssohn's "Athalie" occupied the second part. The solos were excellently rendered by Miss Kate Fusselle, Miss Louise Augarde, and Madame Osborne Williams, the lyrics being recited with fine effect by Mr. Cole A. Adams. The choruses were sung with marked precision and good expression. Mr. F. R. Kinke and Mr. Herbert Schartau ably presided at the pianoforte and harmonium respectively, and Mr. J. Monday conducted.

AT the opening of the Royal Holloway College by the Queen, on June 30, an Ode ("Victoria"), written by Mr. G. Martin-Holloway, and set to music by Sir George Elvey, was sung in the chapel by members of the Sacred Harmonic Society. The second verse of the Ode is an unaccompanied quartet, which was excellently rendered by Miss Esmée Woodford, Miss Chester, Messrs. Hunt and Shepley. The National Anthem was sung in the Quadrangle by the united choirs, numbering about 300 voices, under the direction of Sir George Elvey, and accompanied by the band of the Royal Artillery. As Her Majesty left, "Rule, Britannia," by the whole choir, concluded the vocal portion of the ceremony.

A SUCCESSFUL evening Concert was given at St. Mary's School, Balham, on Tuesday, June 29, on behalf of the organ fund. The choir sang several operatic choruses and also a new cradle song by Mr. H. W. Weston, A.C.O., the Conductor. Vocal solos were given by Mrs. R. Norton, Miss R. Williams, and Messrs. Moore and Bromer. One of the principal items was Liszt's second Rhapsodie, arranged for pianoforte duet, and played by Miss Parker and Mr. H. W. Weston. The latter gentleman also accompanied the solos, and conducted the choir with much care and ability.

THE sixteenth anniversary of the dedication of St. Mark's Church, Lewisham, was marked by a special evensong held in the building on Tuesday, the 20th ult., at which Dr. Stainer's Magnificat and Nunc dimittis, and Dr. Bridge's "Rock of Ages" (accompanied by the composer) were rendered by the choir. The baritone solo in the latter was sung by the Choirmaster, Mr. R. E. Miles, and after the service Dr. Bridge gave a short Organ Recital.

The daily programme of music performed at the Exhibition of Madame Tussaud, in Marylebone Road, affords a good example of the practicability of putting forward high-class music at a popular entertainment. A recent programme contains such standard compositions as the Overtures to "William Tell" (Rossini) and "Fingal's Cave" (Mendelssohn); selections from Gounod's "Irene" and Sullivan's "Mikado"; Marche Solennelle (Gounod) and Marche Hongroise (Berlioz); besides lighter music by Strauss, Gungl, Waldeufel, &c. The band consists of two pianos, harmonium, two violins, and double bass, and is ably conducted by Mr. F. Delevanti, who has been for many years connected with the music at this establishment.

DR. BRIDGE, Organist of Westminster Abbey, adjudicated at the sixth Temperance Choir Contest held in connection with the great Temperance Fête at the Crystal Palace, on the 13th ult. Eight choirs competed, and the first, second, and third prizes were awarded to the Manchester Temperance Choir (Mr. G. W. Lane), the Cardiff Blue Ribbon Choir (Mr. J. Davies), and the Temperance Choral Society (Mr. J. A. Birch). The Leeds and Wellingborough Choirs obtained honourable mention. Three great Choral Concerts, by 5,000 voices each, were given, under the conductorship of Mr. W. H. Bonner, Mr. F. Smith, and Mr. C. Wakely.

AN excellent Concert was given by Mr. Walter Fitton at St. James's Lecture Hall, Gloucester Place, on the 5th ult., when the powers of the *bénéficiaire* as a classical player were displayed to much advantage in the pianoforte part of Mendelssohn's Sonata in B flat, for pianoforte and violoncello, Walter Macfarren's Second Sonata for pianoforte and violin, Sir W. S. Bennett's Chamber Trio for pianoforte, violin, and violoncello, and solos by Schumann and Chopin. The Concert-giver was ably supported in the instrumental department by Mr. Frank Arnold (violin) and Mr. W. E. Whitehouse (violoncello), Miss Margaret Hoare contributing vocal selections with marked success.

MR. W. DE M. SERGISON, Organist of St. Peter's, Eaton Square, gave an evening Concert on June 28, at Prince's Hall, under distinguished patronage, and with the co-operation of several well-known artists. In the course of the evening the Concert-giver was associated with Miss Winifred Robinson and Mr. Leo Stern in a very efficient rendering of Raff's Pianoforte Trio in C minor, the programme likewise including pianoforte solos played by Miss Agnes Zimmermann, solo violoncello performances by Mr. Leo Stern (a pupil of Signor Piatti), and vocal contributions by Miss Hilda Wilson, Messrs. Charles Wade and Gilbert Campbell. The hall was well filled.

At the forty-second performance of the Musical Artists' Society, held at Willis's Rooms, on the 10th ult., the following works were included in the programme—viz., Pianoforte Trio in D minor (Charles Gardner); Introduction and Pastorale, "La Sera," for string quartet (Alfred Gilbert); Theme and Variations in F sharp minor, for two pianofortes (Dora Bright); Sonata Piecevole, for flute and pianoforte (C. E. Stephens); String Quartet in B flat (Algeron Ashton); Songs (Mary Travers, George Gear, and Thomas B. Knott).

We have much pleasure in announcing that the honorary degree of Doctor of Music has, at a Convocation recently held at Durham University, been conferred upon Mr. William Rea, the Borough Organist of Newcastle-upon-Tyne. A quarter of a century bestowed upon the furtherance of the best interests of the art is deserving of so graceful a mark of recognition, and we heartily congratulate Dr. Rea upon his newly-acquired honour.

THE "Boston Musical Year-Book and Musical Year of the United States," for the season of 1885-86, by G. H. Wilson, has been recently forwarded to us, and deserves a word of praise for the extreme care with which the details of musical performances, not only in Boston, but in many other cities of the States, have been collected. Some such work would, we think, be extremely useful in this country.

MR. H. C. TONKING has been giving Organ Recitals at the National Art Treasures Exhibition, Folkestone, with so much success that he has been engaged to give Recitals twice daily throughout August.

THE 173rd Monthly Concert of the Grosvenor Choral Society was given in the Grosvenor Hall, Buckingham Palace Road, on Friday, the 16th ult., when a miscellaneous selection of part-songs by Barnby, Stevens, Cellier, Bishop, Fanning, Otto, Smart, and Caldicott was successfully rendered. The soloists were Mdlle. Anna Lisa Borgström, Mrs. Luff, Miss Louise Bond, Miss Gibbs, and Mr. Henry Sunman. Miss Sophie Raven gave two pianoforte solos, Mrs. T. P. Frame presided at the pianoforte, and Mr. David Woodhouse conducted.

THE prospectus of the Musical Association of Victoria for 1885-86 shows that the Society has fully maintained the state of prosperity which was announced last year. Three papers on musical subjects of much interest have been read; monthly meetings have been held, at which works by the standard composers have been performed, and examinations for the Society's diploma and second-class certificate have taken place, two candidates having gained diplomas, and four certificates.

THE Leeds Festival Committee have made a few changes in their programme, and removed from it the "Tristan and Isolde" duet, which, we believe, none of the solo vocalists cared to undertake. For this the Overture to "Der Fliegende Holländer" has been substituted, and it is probable that Mr. Lloyd will sing the Prize Song from "Die Meistersinger." Mr. Frederic King has been engaged, and will sing the part of *Lucifer* in Sir A. Sullivan's new cantata "The Golden Legend."

At an examination of pianoforte tuners, held by the Regent Hall Association at 44, Devonshire Street, the following candidates passed, and obtained the Regent Hall Certificate (R.H.C.) of qualification to practise, the names being given in order of merit:—William Thomas Cope, of Limerick, Ireland, and John Hill, Irby, Lincolnshire. The next examination will be held in September, on a date to be duly announced by advertisement; and already several candidates have expressed their intention to enter.

WE regret to announce the death of Mr. John Pew Bowling, of Fallowfield Terrace, Leeds, which occurred on the 6th ult., at the early age of thirty-five. The deceased gentleman was Principal of the Yorkshire College of Music, Conductor of the Leeds Amateur Orchestral Society, and Huddersfield Orpheus Choral Society, and had a large teaching connection. He was one of the best executants in the county, and his loss will be long and deeply felt.

A FEATURE of the past musical month has been the first appearance in England of "America's greatest contralto," Miss Emily Winant. The lady appeared twice at Mr. Austin's "Patti Concerts" with success, but she is not fairly judged by her singing of an isolated song at a miscellaneous entertainment. Miss Winant should be, and we trust will be, heard in Oratorio before she returns home.

On the occasion of his recent marriage, Mr. C. L. Williams, Organist of Gloucester Cathedral, was presented with a handsome silver-mounted inkstand, subscribed for by the members of the Festival Musical Committee as a token of esteem and high appreciation. Mr. Williams had previously received a silver teapot from the members of the Choral Society over which he presides.

ON Tuesday evening, June 29, a very successful Organ Recital was given by Mr. Frank N. Abernethy, F.C.O., Organist of St. Saviour's, Southwark, on the large chamber organ at the residence of Mrs. Spratt, Vassall Road, Brixton. The programme included compositions by Bach, Handel, Mendelssohn, and other masters. The performance was highly appreciated.

At the Theatre Royal, Edinburgh, on the 12th ult., Mr. Sims Reeves appeared as *Henry Bertram* in "Guy Mannering," charming all hearers by the beauty of his voice and style, and proving beyond doubt that his exceptional powers remain unimpaired. The house was filled in every part, and the reception of Mr. Reeves was most enthusiastic.

MADAME ADELINA PATTI will this month give a Concert for the benefit of the Swansea medical charities. On former occasions of the kind the receipts have been very large, and the personal popularity of the distinguished artist in the neighbourhood of her residence has gained much thereby.

MISS MARIE KREBS desires it to be known by English visitors to Dresden that she is prepared to give pianoforte lessons during the autumn months. Miss Krebs's concert engagements stand in the way of regular work as a teacher, but her success in that capacity has been very great, and the pupils are fortunate who secure the benefit of her counsel.

MR. J. BARNBY has resigned the appointment of Choir-master at St. Ann's, Soho, where his labours have produced such excellent results. The musical services will, as usual, be discontinued during the months of August and September, and will be resumed in October under the direction of Mr. W. H. Cummings, who succeeds Mr. Barnby.

M. VLADIMIR DE PACHMANN will leave England in the autumn, and probably not return for a year or two. Madame de Pachmann, who has avoided public appearances of late in order to devote herself to study, is expected to make a *début* at Berlin at the beginning of the winter season, and then enter upon an extended tour.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Jephtha" in Christ Church, Watney Street, on the 7th ult. The soloists were Miss Clara Hoschke, Miss Griffiths, Mr. John Probert, and Mr. James Blackney. Mr. E. H. Turpin accompanied on the organ.

THE monument to be erected over the grave of the late Joseph Maas is now making rapid progress under the hands of Mr. Currie, and will probably be unveiled soon after the conclusion of the holidays. The Scholarship fund remains open for further contributions, which, no doubt, the Committee will be glad to receive.

THE REV. H. G. BONAVIA HUNT, Mus. B., Oxon., Warden of Trinity College, London, has been elected a Fellow of the Royal Society of Edinburgh, on the recommendation of Professor J. Stuart Blackie, Dr. Hugh Macmillan, F.R.S., Edin., Professor W. Garden Blaikie, LL.D., and others.

"THE Musical Artists', Lecturers', and Entertainers' Directory," for 1886-7, appears to be a reliable book of reference; but we fail to see why some few names scattered throughout the work are printed in more prominent type than the rest.

THE Summer Concert of the St. Bartholomew's Hospital Musical Society took place on the 1st ult., under the direction of Mr. Avalon Collard, Conductor of the Society. The orchestra was above the average, and the choir sang pieces in various styles in a very creditable manner.

MR. A. C. MACKENZIE will shortly begin work upon the oratorio he is engaged to write for the Birmingham Festival of 1888. The book, compiled by Mr. Joseph Bennett, is founded upon a Biblical subject affording ample scope for the composer's power of dramatic treatment.

REPORT states that Signor Mancinelli has been engaged to write a new work for the Norwich Festival next year. We do not hear of any such contract with an English composer, but may assume that the Committee will not entirely ignore their countrymen.

A BOOK containing a Report and Account of the Proceedings of the Birmingham and Midland Musical Guild for the second Session, 1885, shows that the Institution is rapidly increasing its number of members, and we are glad also to find that its financial position is highly satisfactory.

EXPERIMENTS have been tried with a view to lighting the Festival Hall at Leeds by electricity on the arc principle, instead of the incandescent system used three years ago. They were not very successful, and probably no change will be made in the arrangements.

THE degree of Doctor of Music has been conferred upon Mr. Walter B. Gilbert, Organist of Trinity Chapel, New York, by the University of Trinity College, Toronto, Canada.

MR. T. CARLAW MARTIN and Mr. Mortimer Wheeler request us to state that they have ceased to edit the *Magazine of Music*.

MR. JOSEPH BENNETT is collecting material for a comprehensive "History of Music in the Nineteenth Century." The work will probably be issued in volumes as prepared.

REVIEWS.

On the Sensations of Tone, as a physiological basis for the theory of music. By H. L. F. Helmholtz, M.D., &c. Translated by Alexander J. Ellis, B.A., F.R.S., &c. [Longmans, Green and Co.]

THIS is a second English edition of the well-known work by Helmholtz. As the title page informs us, the present edition has been thoroughly revised and corrected, rendered conformable to the fourth and last German edition of 1877, with numerous additional notes, and a new additional appendix bringing down information to 1885 and especially adapted to the use of musical students. The form of Mr. Ellis's new volume is much more sightly and more convenient than that of the old English edition which was too bulky in shape. Exclusive of innumerable notes explanatory of the text, the translator's own appendix is a very important feature in the new edition of Helmholtz, and occupies more than one-fifth of the book. The value of the appendix consists partly in the account it renders of work done recently on beats and combinational tones and vowel analysis and synthesis since the appearance of the fourth German edition; and partly in its containing what Mr. Ellis calls "a considerable amount of information," which is really a vast, and to more indolent-minded persons an appalling amount of detailed information contributed by him upon points hitherto little known, such as the Determination and History of Musical Pitch, Non-harmonic scales, Enharmonic Organs, Keyboards, Tuning and Temperaments. As for Helmholtz himself, his preface to the fourth German edition is very brief and can be summed up in the significant words he uses: "In the essential conceptions of musical relations I have found nothing to alter." This is something to be able to say of a theory in its essence novel, and running counter to the prejudices of musicians, to the previously applied theories of mathematicians, and in some points to those of physicists, and which has now for twenty-two years been subject to the searching criticisms of some of the keenest intellects in Europe. Perhaps, from a critical point of view, the most that can be said is thus put by the translator himself: "The whole subject of combinational tones and beats evidently requires much more examination." It must be understood that this remark refers to experiments mentioned in the appendix and made by M. Koenig, Herr Preyer, Mr. Bosanquet, Lord Rayleigh, Mr. Ellis, and others, the aim of which was not so much to controvert as to extend the main theory of consonance established by Helmholtz; or, at most, to rectify matters of detail in which the facts do not always coincide, or do not seem to coincide with the theory. Some of the experiments require not only very delicate instruments, but a special training of the sense of hearing; a sense liable, perhaps more than any other, to subjective illusions, and for that reason alone such experiments are better out of the hands of musicians. The decision of musico-acoustical questions must be left wholly to cool-headed specialists, who possess the requisite knowledge and apparatus, and are not likely to hear certain intervals which at the moment may not be in existence, or to sacrifice the purity of science to technical mystifications and individual desires. Fortunately for musical students, quite half of the original work by Helmholtz, and much the largest portion of his translator's appendix, are devoted to general musical questions in regard to keys, scales, chords, &c., as far as these are directly influenced by the physiological basis claimed.

When science descends to the level of musical technicalities it is less at ease, and is, in fact, not on its own ground; and its devotees become less formidable as teachers of music than as observers of natural phenomena. There is no occasion to allude here to the theory of tone sensations. The details of the Helmholtzian theories were pretty well impressed upon our minds, by mere iteration, some ten or twelve years since. The appearance of Mr. Ellis's second edition is not likely to revive old discussions, or give rise to a fresh cloud of books, primers, and pamphlets. One way or another, people in general must have by this time made up their minds on the subject, and have either parted with preconceptions or settled into sullen disbelief. Still the marvel remains that our latest instruc-

tion books on harmony contain precisely the same unscientific assertions, and adhere to the same relics of exploded theories, local or general, as if primes and upper partials had never been heard of, and Helmholtz had never written. The fact is not by any means unintelligible; for years ago Mr. Ellis expressed the opinion that Helmholtz had "sounded the knell of equal temperament"; and now, in 1885, Mr. Ellis's second edition naturally suggests the questions—How is it that the knell is still sounding? How is it that the funeral procession does not move, and that our defunct friend is not yet formally consigned to the tomb? A partial answer to such queries is found in the fourth German edition of "Sensations of Tone," and appears at page 428 of the present English edition. Helmholtz says: "Musicians have contested, in a very dogmatic manner, the correctness of the propositions here advanced." (An allusion to his proposal that harmony should be taught pedagogically on the principle of just intonation.) "I do not doubt for a moment," he continues, "that many of these antagonists of mine really perform very good music, because their ear forces them to play better than they intended, better than really would be the case if they actually carried out the regulations of the school, and played exactly in Pythagorean or tempered intonation. On the other hand, it is generally possible to convince oneself, from their very writings, that these writers have never taken the trouble to make a mathematical comparison of just and tempered intonation. I can only once more invite them to hear, before uttering judgments founded upon an imperfect school theory, concerning matters which are not within their own personal experience. Those who have no time for such observations should, at any rate, glance over the literature of the period during which equal temperament was introduced. When the organ took the lead among musical instruments it was not yet tempered. And the pianoforte is, doubtless, a very useful instrument for making the acquaintance of musical literature, or for domestic amusement, or for accompanying singers. But for artistic purposes, its importance is not such as to require its mechanism to be made the basis of the whole system of music."

As a protest against German "pianism" and keyboard theories, and the brutal logic of writing voice-parts in F flat, and boldly putting the staff signature of E natural major in the organ or pianoforte accompaniment, the passage just quoted is appropriate enough; but in respect to what Helmholtz really intends, one may venture to say that the accusation he formulates is true and is not true. It is only too much the case, that few musicians or amateurs will take the trouble or go to the expense of providing themselves with instruments, such as Mr. Ellis for instance has had made for us, to test systematically the enormous difference in effect between intervals or chords in just intonation, or in approximately just intonation, and in equal temperament. But singers and violinists have ears to hear, and all musicians know more or less that such differences exist. Their own theoretical works time out of mind have explained them from the arithmetical standpoint hitherto in vogue. It is not altogether indolence, and certainly not ignorance, which may have caused some musicians to be, as Helmholtz says, the dogmatic adversaries of his proposals. The real reasons Helmholtz has supplied himself, and abundantly, throughout the musical portions of his work. There may be besides, other reasons which have not occurred to him. The musician views, and is bound to view the musical fabric from the artistic side; and in the end, the artistic side is always the practical side. Limited to some specific inquiry, accuracy of detail in science is everything. In the best music, accuracy of detail is a point, but always subordinate to design and general effect. Harmony, in the strict sense of the term, is almost impotent, and all but non-existent in questions of musical form. Hence, as Helmholtz tells us himself, "the essential basis of music is melody"; and that in the old counterpoint "harmony was a secondary consideration," and so on. He forgets his own width of views when the question, as in the rather irritable passage quoted above, is narrowed to the distinction between an interval in equal temperament, and the effect of nominally the same interval on a justly intoned harmonium. Agitated by a sort of enthusiasm for just intonation, both Helmholtz and his English translator

are in another and more extended sense, nearly as "key-boardish" as the pianistic Germans. Scientific men are not always infallible when they reason outside the logic of facts. Helmholtz objects to the term "natural harmony," and, as we humbly think, with perfect justice. But in his fourth edition he still talks of a "natural scale"; whilst his translator in an intensely interesting chapter on non-harmonic scales, not only asserts that there can be no such thing as a "natural scale," but he rather leads his readers to the conclusion that there is no such thing as a scale at all. He takes great pains at least to undermine the only props of the scale we possessed—the fixed or tetrachordal sounds. When Helmholtz scolds the piano, and will not admit that its mechanism can be made the basis of the whole system of music, we feel tempted to ask are enharmonic keyboards, and the different systems of tuning any keyed instruments whatever, to be made the basis of the whole system of music? Helmholtz himself would be the last to suggest that they were; although we have a suspicion that, in the eyes of his English translator, the whole duty of man as a musician is to attend to his "duodenies." Mr. Ellis chastises his author more than once in the notes signed "translator"; and he can scarcely take kindly to the Helmholtzian doctrine, that the essential basis of music is melody. On the contrary, he warns us as we enter the appendix and approach the "Duodenarium," that "harmony is the chief consideration." If this be so, the complaints Helmholtz has directed against the musician as a teacher or pedagogue, should be transferred to the music—that is, the music of our period, from Beethoven downwards. Helmholtz has told us that equal temperament is indispensable in modern music. How, then, can a musician be asked to teach "pedagogically" just intonation, that to the student can have only a theoretic interest? How can musicians as practical men sit down and write manuals of harmony adapted to psalmody only, or to a system that is practically non-existent in instrumental music? Some amongst us have hazarded the opinion years ago, that the cacophony of the Wagnerian orchestra, so far from representing a music of the future, was a sign of the decline, the evening of the music of this age; and that the probable outcome of the Wagnerian drama would be a return in one respect to the old worship of sensation; that is, to dramatic declamation accompanied by simple harmonies rendered in the purest intonation, and by instruments of new and brilliant qualities of tone. Then, indeed, the inventions of Colonel Thompson, of Mr. Poole, of Helmholtz, of Mr. Bosanquet, of Mr. Colin Brown, Mr. Paul White, and others, would be in request; if only to enable us to make the acquaintance of the new musical literature. There may be always some difficulty in selection; for at present Mr. Ellis leaves us with two only of his own invention, and dispatches the rest in this wise: "Others, as Colin Brown, Liston, Poole, and Perronet Thompson, have invented harmoniums or organs, with novel finger-boards; and others, as Bosanquet and J. P. White, have invented means for using the division of the octave into fifty-three parts, which, as seen in Section E, page 463, is practically almost identical with just intonation. A brief account of these instruments (with the exception of Professor Helmholtz's, which is fully described in the text) will be here given. But none of them meet the wants of the student. They are all too expensive, and require so much special education to use, that with the exception of Mr. Colin Brown's, they have remained musical curiosities, some of them entirely unique."

That is to say, like Perronet Thompson's organ, they are stowed away in the "fadderies" department of some museum. We have not seen Mr. Ellis's "Harmonical," but we quite agree with him that what the student wants, merely for experimental purposes, is something cheap and portable, which appear to be the characteristics of that instrument. Mr. Ellis however tells us candidly that it will not play the Pythagorean scale. This proof of its want of universality might, after all, consign it to the museum. It is indeed a sad and difficult question, this keyed-instrument business; and it occupies much more time and space than it deserves. If Helmholtz fails, and if the admittedly perfect and ingenious instrument invented by Mr. Bosanquet is a practical failure, where are we to look for hope? We cannot help thinking that the great attention given to

this subject by scientific men, is only a species of intellectual indulgence. The attraction must be less in the end proposed than in the pleasure of designing the instruments, and exercising scientific knowledge and mechanical aptitudes in their construction. The manner in which such men attack musical questions has a dash of the same intellectual delusion—the same vanity—we had almost said insanity—of specialism.

Here we have a ponderous volume, weighted—and if we did not feel as grateful as we do, and as everyone must feel, to Mr. Ellis—we might say over-weighted with notes and appendices. It is presented as “especially adapted to the use of musical students,” and what are we to make of it? Scientifically, it deals with sound as a sensation; musically, whilst as far as Helmholtz is concerned in amply recognising other elements in the art, it virtually refers all questions to that basis. The negative value of the Helmholtzian science has long been acknowledged. It has destroyed certain delusions which formerly disfigured the theories of musicians, and so complete is the destruction that, as far as we are aware, no musical and technical treatise of any recognised authority has appeared in Europe since the theories of Helmholtz became popularised. It generally takes a full generation to rid newer views of the leaven of the past. Even Mr. Ellis only reproduces, in his “Duodenarium,” an extended series of “adjacent triads,” richly and conveniently illustrated by “cents”—an abbreviated form of E.T. logs. It has always seemed to us that the direction in which we are to look for the positive and constructive value of the teaching of Helmholtz, is in his admission that “*harmony and quality of tone differ only in degree*.” This at once theoretically reduces harmony, as represented by the chord, to one sensation, or—to use an old and perhaps very bad metaphor—to a colour on the palette of the musician. Of course, the conditions necessary to the production of various qualities of tone are not present in the chord of the musician; neither the distribution nor the relative intensities of the required ingredients exist in the chords, as such ingredients are heard in a complex sound, or in intervals formed of complex sounds. Hence it is rather the pride of the musician to possess the faculty of analysing and decomposing the general sensation and separating the parts, even prior to the movement of the chord, and the consequent weaving of the parts of what the musician calls the “harmony.” As Helmholtz gives us to understand, in his chapter on musical aesthetics, as soon as the chord moves we are then in the true realm of music, of which melody is the essential part. But Helmholtz does not tell us, and, as far as we comprehend him, he does not seem to perceive or believe that the main principle of the musician's work—tonality—resides only in the melody. Thus, in attacking the subject of “consecutive fifths,” he resuscitates an old rule of Huyghens, or someone, which refers the prohibition of consecutive fifths to change of key, as instanced in the fifths C—G to D—A; the A, as a question of *ratio*, being out of the key or scale. Were this explanation true, consecutive thirds would be equally objectionable, since in the progression C—E to D—F, we must either sacrifice the *key* or *just intonation*. The prohibition in question, like most technical rules, has evidently nothing to do with ratio and intonation. How could it be otherwise, when nine-tenths of technical music consists of counterpoint, and nine-tenths of counterpoint is melody; and as Mr. Ellis and Helmholtz take great pains to show us, the scale best adapted to melody is not adapted to harmony. We once thought that Helmholtz had assisted us in this question of consecutive fifths by calling attention to the rapid effect of fifths, or, as he says, to the “monotony” of the succession of intervals so consonant as the fifth, and not condoned by mere doubling or replication as is the case with octaves. On further reflection the explanation, we think, should refer equally to a fifth following an octave or a fourth, and no prohibition in such cases exists. In short, the question of consecutive fifths remains just where Helmholtz found it, except that he proves there is no scientific objection to them, and leads us to infer that if fifths are a little lumpy, requiring careful treatment, we can use them when and how we think fit. The orthodox Dr. Crotch gives us the same license in regard to what are called “hidden fifths and octaves.”

Musical principles, and the rules derived from them, are called empirical, because they have apparently no deeper basis than habit, which in this sense is a much stronger term than experience. After reperusing Helmholtz in the present beautiful edition, and digesting, as well as we could in a short time, the valuable work added by Mr. Ellis, we come to the old conclusion, that beyond the influence of habit, which in many and perhaps most instances is itself only the expression of some unknown law, few suggestions offered by Helmholtz will assist us in explaining the most important part—the dynamics—of music; or why it is that chords comparatively euphonious are intolerable in certain very simple progressions, whilst chords or combinations, hideous as harmony, or as isolated sensations, are quite endurable in certain difficult and unusual progressions? The real answer to these queries must be sought in the principle of tonality, which we conceive to be not yet thoroughly understood, and to be practically quite independent of the different intonations of intervals nominally the same. If, as it appears, the Helmholtzian theories, after twenty-two years of existence and of comment and manipulation by aestheticians, musicians, and physicists, have so far, from a musical point of view, been only destructive in their tendencies and of little direct service to technical theory, it must not be imagined that the assistance of science can be underrated, much less ignored. The beginnings of music are in natural laws; and if we cannot yet say that science follows us in the art to the end, we may say it rejoins us there, and constitutes the final court of appeal in such ultimate questions, for instance, as the mechanism and genera of scales. Here the music, popular or academic, already written by instinct or by empirical rule, is revised by the harmonician. A striking example of the meaning we intend to convey is afforded in the chapter on Non-harmonic Scales, in the appendix to the work we are noticing. With a wealth of detail and an amount of research beyond all praise, Mr. Ellis traces, amongst other things, the identity of the scale of the Highland bagpipe with that of the lulist Zalzal, who introduced it into Arabia more than a thousand years ago. The Eastern musicians composed instinctively, and seem, as it were, to have “felt” for their monochordal divisions, and to have “fretted” them. The frets were subsequently revised by the harmonicians. The scale of Zalzal, the scales of Ancient Greece, Arabia, Persia, and other countries are, after the lapse of centuries, again revised and, metaphorically speaking, fretted with “cents” by Mr. Ellis, and confirmed by the practised ears of Mr. Hipkins. Mr. Ellis's divisions, expressed in cents, enable any one to compare the scales without trouble or much previous knowledge; and a violinist in attempting the scale of Zalzal, can discover for himself what to many must amount to a revelation—the peculiar effect of the bagpipes, which might be attributed to the quality of tone of the instrument, is really due to the scale of the “chaunter.” The inference here is that quality of tone and the slight variations in the intonation of a melody produce the same effect in kind, differing in degree. One or the other may modify, but cannot change tonality, that is, the tonic relation of the melody. Thus, as a last refinement, by changing the ratios, we can attribute certain qualities, as a question of intonation, to different octave modes already distinguished as separate modes, in virtue of their specific forms of scale, and independently of particular ratios.

Before laying down this thesaurus of musical knowledge Mr. Ellis has presented to his countrymen, we should like to submit a little matter to his consideration. He proposes to call inversion, *conversion*. This latter term seems to us a very unhappy innovation. We do not usually speak of a “converted” fraction, but of an “inverted fraction.” To call inversion, “conversion,” is to lose entirely the species of identity which exists between the inverted vibration fraction and the inverted interval. What Mr. Ellis would call “inversion,” as exemplified in his “harmonic cell,” is reversion, and true reversion; not as it is sometimes used by musicians when the scale becomes a question, and they invert C—E upwards, as C—A downwards. This has been called *intersion*.

Again, Mr. Ellis's appendix contains a spirited article—we use the word “article” advisedly—in just praise of the

Tonic Sol-fa method of teaching singing classes. We have too much admiration for the broad principle of that method, as well as respect for the late Mr. Curwen's successful life and work, to go out of our way to criticise the over earnestness of Mr. Ellis's advocacy of the independent and scientific origin of the dynamic method of notation used in this country; but with his wealth of learning, he might have more theoretically—shall we say, more frankly—exposed the manner of employment in that system of the *lah mode*. Mr. Ellis does not approve it; he could not do so without ignoring the most prominent feature in the modern tonality, which is the transposition of the *octave modes* to one common final—a fixed *doh*. The Tonic Sol-fa creed has been recently expounded for our general edification in an article in Grove's "Dictionary of Music." We cannot give Mr. Ellis chapter and verse, but somewhere in the article referred to, he will find written these stupendous words—"A minor, should be C minor." Mr. Ellis's exegesis of the text quoted would have been of more value to us than many "duodenals."

The Psalms (Bible Version) pointed for Chanting. By the Rev. John Troutbeck, D.D. [Novello, Ewer and Co.]

THE translation of the Psalms contained in the Authorised Version (commonly called the "Bible" Version of the Psalms) has been published by Messrs. Novello and Co., pointed for chanting by the Rev. Dr. Troutbeck. The principles on which the pointing has been done are mainly those of the Cathedral Psalter, of which Dr. Troutbeck was Co-Editor, a Psalter which has now successfully endured the test of long experience, and we have not remarked any instances where we should decidedly disagree with the pointing adopted. When the history of chanting comes to be written, it will be recorded that to the late Dr. Stephen Elvey rightfully belongs the credit of having been the first to show that smooth and intelligent chanting is best secured by making the strict time of the Chant begin before the recitation-note is left, with a bar, containing a greater or less number of words according to emphasis and accent. Dr. S. Elvey's own Psalter, which is sung to perfection at St. George's Chapel, Windsor, may perhaps be regarded as chiefly suitable for highly trained choirs, and to be a little complex for Church singers in general, but his principle, which has been adopted, sometimes without acknowledgment, in many later Psalters, is beyond controversy. The Psalter we are reviewing professes to suit, in its pointing, ordinary Anglican Chants, but it is a question, which we are convinced will soon come under discussion, whether the Anglican Chant, especially the double Chant, with its uncompromising stiffness, should be retained as the normal music for the Psalms. Many are the instances in which the original grouping of the verses, and with it their expressiveness and very meaning, have to yield to the inexorable requirements of the Chant; and the more the Psalms are studied, and their structure discerned and expounded, the less adequate does their customary musical treatment appear. It is possible that single Chants might still be used; but if greater variety be desired than that which single Chants alone can give, both double and triple Chants will have to be brought into use as well. The Psalter under review is not, of course, divided into daily portions like the Prayer Book Psalter, for it is intended for the use of those Christian bodies in which the Psalms are not sung throughout in monthly course, but it can easily be so divided by those who use it; and whatever be the Chant-form of the future—single, double, or those well-known forms with a triple Chant as well—there is no obstacle to the adaptation of the Psalter just published to all three types.

The Scottish Hymnal. With Tunes for use in Churches. [T. Nelson and Sons, London and Edinburgh.]

THERE are three branches of the Scottish Presbyterian Church, one the Church of Scotland, connected with the State, the other two the United Presbyterian and the Free Church bodies, separatists from the Establishment. They vie with each other, we learn, in many things, and in nothing so conspicuously as in aids to divine praise—not to do more than allude to the strongly pronounced opposition of the two dissenting bodies to the State recognition and maintenance of the mother Church. The United

Presbyterians were the first of the three to use a collection of hymns in public worship, not to speak of four, by Addison and others, which have been printed for many long years at the end of the metrical Psalms and Paraphrases to be found at the end of every Bible printed for Scotland. This book of hymns was issued some forty or fifty years ago. The Established Church followed, though tardily, with a Hymnal of somewhat limited extent; the Free Church some years later with a still smaller collection. The latter body, however, three or four years ago, issued a greatly enlarged collection, prodigal of outlay for the best music available for it; and now the Established Church, not to be outdone, has just issued a new edition of the book in use in the congregations of the denomination. This collection, upon which we now offer a few remarks, bears the original title "The Scottish Hymnal." It contains twice the number of hymns there were in the early book, set for the first time to fixed tunes. The musical editorship has been entrusted to Dr. A. L. Peace, Organist of Glasgow Cathedral.

The selection of hymns naturally comprehends a great variety of measures, nearly all being of sufficiently rhythmic and familiar character. The best music, old and new, seems to have been chosen, and in the matter of adaptation there does not seem much to object to. We must take exception, however, to the inclusion of several American hymns, with their tunes, chiefly to be found, it may be added, among the hymns to the young—on the principle, perhaps, that anything will do for children. It seems difficult, apparently, to keep this class of hymns and hymn music, bad with but few exceptions, out of Scottish collections. There does not seem much otherwise in the new book, in respect to the music, that is not familiar in English Hymnals, but a few new compositions are included. Some of these are by the Editor, and are, as a rule, musical efforts of originality and character. A few of the others which find a place are amateurish and indifferent. Dr. Peace has done his editorial supervision, generally speaking, with care, a noticeable liking for counterpoint of two notes against one (second species) in freshly arranged tunes, being an attractive feature rather than otherwise. Alterations which have been made in the rhythm of one or two familiar tunes are rather risky. The tunes are printed in short score, as usual, but the barring is carried right through the two staves in organ fashion, while, besides, the bars are almost invariably under each other, giving a marked degree of clearness to the eye, and greater quickness, no doubt, of reference of words to music. The typographical part of the book is highly creditable to the publishers.

Songs of the North. Gathered together from the Highlands and Lowlands of Scotland. Edited by A. C. Macleod and Harold Boulton. The music arranged by Malcolm Lawson. [Field and Tuer, the Leadenhall Press.]

WE are told in the preface to this work that the object the editors had in view has been "to gather together in an agreeable and singable form a collection of Scottish and Highland songs not familiar for the most part to the many enthusiastic admirers of the minstrelsy of Scotland." There have been so many volumes of well-known Scottish melodies recently published that we can now scarcely see any sufficient reason for multiplying them; but the novelty of design in this collection will ensure it a welcome with all who love Scottish music and Scottish poetry. A number of the songs, notably some of the Highland ones, are here written down, it is believed, for the first time. In some instances words in the Lowland Scottish language that either had no tunes, or tunes unworthy of them, have been set to old Highland melodies, a proceeding which, as the editors truly point out, "though it might possibly be objected to by purists, has been generally acknowledged as admissible since Burns set the example." The arrangement of the music is, on the whole, extremely good; and a feature in the work is the printing of the words of the song upon a separate page, as well as underneath the musical notation. Nothing is said upon the title-page respecting the very refined illustrations which are scattered through the volume; many of these, however, are really beautiful pictures, apart from the subject which they so graphically depict, and materially enhance the value of the book.

Twelve Vocal Duets. Composed by Ciro Pinsuti. Book II. [Novello, Ewer and Co.]

THE second volume of these melodious and refined duets, by one of the most charming vocal writers of the day, needs but the announcement of its publication to ensure a cordial welcome in every household where music, in its purest sense, is cultivated. It is almost unnecessary to say that Signor Pinsuti can write nothing commonplace; and therefore we forewarn amateurs that pianists as well as vocalists are essential to do full justice to every composition in the book. We really envy the delight of all those who make acquaintance for the first time with the beautiful duet for soprano and contralto, "The Mermaids," which opens the volume, and happily indicates the character of its contents. We were called upon to name our especial favourites, we should also cite No. 9, "Under the stars," for contralto and tenor; No. 11, "Love and Friendship," for baritone and soprano; and No. 12, "The Magicians," for tenor and bass; but in a casket of gems, although we may admire one more than another, either for its intrinsic beauty or its exquisite setting, all may be of equal value. It must also be said that the words of the whole of the songs, by George Weatherly, are fully worthy of the music.

Magnificat and Nunc dimittis in F. Great is the Lord. Anthem. By E. A. Sydenham. [Novello, Ewer and Co.]

MR. SYDENHAM writes fluently and with excellent musical taste. His evening service is characterised by flowing melody, united to church-like dignity. It is for the most part in simple four-part harmony, but there is an effective little piece of writing at the words "He hath scattered the proud." The anthem is full throughout, and consists of three movements, of which the last is the most effective, though they are all written with breadth and purity of style.

Te Deum Laudamus. By Frederick Tolkien. [Spottiswoode and Co.]

THIS is not an ordinary setting of the Ambrosian Hymn for church use, but an elaborate work of sixty-three pages, composed in commemoration of the Queen's Jubilee. An examination of the music unfortunately leads to the conclusion that the composer has wasted his time and labour. His ideas of tonality are of the vaguest, and his part-writing shows a lamentable ignorance of the capacity of the human voice, or else, like Beethoven, he regards it as an ordinary mechanical instrument. But although it is impossible to speak of Mr. Tolkien's *Te Deum* as a musician's achievement, it bears unmistakable traces of natural talent. Here and there impressive and beautiful phrases may be discovered, like oases in a desert, and encourage us to hope that with careful study the composer may produce something worthy of a hearing.

Send out Thy Light. Anthem for Whitsuntide or general use.

Fair Daffodils. Four-part song. By J. T. Field. [Novello, Ewer and Co.]

THOUGH by no means lengthy, Mr. Field's anthem is in four movements. A brief, solidly written chorus, leads to a melodious tenor solo and chorus, coming to a dominant close. A quartet for male voices follows, and is succeeded by the final chorus, which is effectively worked up, the music being somewhat in the manner of Goss. The part-song is a setting of the well-known lines by Herrick, but it is essentially modern in style, and is charmingly harmonised, with a piano accompaniment. Conductors of singing classes could not fail to like it.

Magnificat and Nunc dimittis in F. By W. G. Wood. [Novello, Ewer and Co.]

THE composer of this service—which we believe is not one of Mr. Wood's most recent efforts—has managed to combine simplicity with effectiveness to a remarkable degree. Nothing could be easier than the voice parts, and even the accompaniment, though mainly independent, is such as an ordinary organist could read at sight. But the music is delightfully melodious, though free from any suspicion of triviality. Choirs and congregations will alike be pleased with Mr. Wood's service.

The sun shall be no more thy light. Anthem. By George Gardner. [Weekes and Co.]

He giveth His beloved sleep. Anthem. By George Gardner. [Patey and Willis.]

THERE is sufficient in these anthems to show that the composer possesses the divine gift of melody, albeit he is not yet a master of the genuine ecclesiastical style. There is more than a suspicion of secularity in his rhythms and accompaniments, though many will readily forgive this for the sake of the flow of rich harmony and tune. Both anthems are extremely pleasing, but we prefer the second. The last section of this would be charming but for the unfortunate repetition of words, which makes it rather tiresome.

Te Deum, Benedictus, and Jubilate in chant form in the key of E; Office of the Holy Communion for four voices in E; Magnificat and Nunc dimittis in A. By Edward Bunnett, Mus. Doc. [Novello, Ewer and Co.]

So many services in chant form have been written of late years that it is scarcely possible for a composer to take a new departure without overstepping the boundaries of this form of ecclesiastical art. Dr. Bunnett has done very well, variety being obtained by the judicious mixture of Anglican and Gregorian phrases. The Communion Service is musicianly and church-like without much distinctiveness of character, excepting in that portion of the Nicene Creed commencing "And was incarnate," where the harmonic progressions are very striking. The Service includes the Benedictus and Agnus Dei. The setting of the evening Canticles is chiefly in unison, but a few verses are in simple four-part harmony. It is formed chiefly on a dignified but melodious phrase, and is generally plain and unpretentious in style. The composer's conservative tendencies show themselves even in the adoption of the minim as the unit of measurement.

Blessed be Thou; If ye love Me; I will magnify Thee. Anthems. By Edward Bunnett, Mus. Doc. [Novello, Ewer and Co.]

THE first of these anthems is a seasonable composition, as it is specially suitable for harvest thanksgivings, which will shortly be general. It is in three choral movements, and is written in a bright yet solid and church-like manner; even the fugato episodes presenting no difficulty owing to the prevalence of smooth, diatonic progressions. The next is quiet and unassuming, in one movement, and though stated to be for Whitsuntide, is almost equally suitable for other seasons. The last is also a one movement anthem, though it is developed at considerable length. It is generally jubilant though stately in character, and if not marked by originality of idea, proves, at any rate, that the composer is familiar with the legitimate school of English church music, and is willing to abide by its leading traditions.

A Communion Service in C. By Gerard F. Cobb. [London Music Publishing Company.]

MR. COBB's church compositions are generally noteworthy for thoughtfulness of idea even more than for skilful workmanship, and this setting of the sacramental office deserves more serious regard than is due to the majority of Communion Services. The composer says that his aim has been to provide a service "sufficiently simple to be within reach of the musical portion of our congregations without presenting to the musician that somewhat severe and colourless aspect which simple settings are apt to wear." With this end in view the voice part is kept mainly within the compass of a sixth (E to C), but though even thus restricted it is melodious and singable, while the accompaniment is at times discursive. The work contains settings of every part of the service with which choir and congregation have to do, together with the O Salutaris, Benedictus, and Agnus Dei.

Magnificat and Nunc dimittis in G. By J. R. Courtney Gale. [Weekes and Co.]

COMPOSED for a harvest festival this service is appropriately bright and jubilant in character. The voice parts are quite easy, and the accompaniment flowing and melodious. It is not free from blemishes however, the words being sometimes wrongly accented.

Te Deum Laudamus in B flat. By John E. West. (Parish Choir Book, No. 43.) [Novello, Ewer and Co.]

THOUGH unpretentious, this setting of the Ambrosian Hymn is remarkably effective. The harmonies are bold and striking, and throughout the composer has steered clear of the commonplace on the one hand and the extravagant on the other. The *Te Deum* may be strongly recommended.

O Jesu! Victim Blest. By the Rev. J. Baden Powell. (Octavo Anthems, No. 301.) [Novello, Ewer and Co.]

THE composer of this little anthem, for solo, duet, and chorus, appears to be in sympathy with the ultra-modern school, for in the compass of five pages he indulges in a number of remarkable chromatic progressions and changes of tonality. At the same time, the musicianship is good, and if well sung the piece could not fail to prove effective.

Short Voluntaries for the Organ. By George Calkin. Book VIII. [Novello, Ewer and Co.]

THE favourable terms in which we spoke of the earlier books of this series may be employed with emphasis respecting the present instalment. Mr. Calkin has given us six pieces, differing from one another in style, but all marked by the utmost refinement and elegance, and most of them extremely tuneful, without undue lightness of character. Organists of moderate attainments will find them equally useful and attractive.

The Office of the Holy Communion. Set to music for men's voices in D. By George Sampson. [Spottiswoode and Co.]

THOUGH presumably an English musician, Mr. Sampson writes somewhat in the modern French style. For example, in the Nicene Creed he makes the chorus sing with closed lips—a meretricious device which we trust will never become popular in the Church of England. Otherwise, however, it cannot be said that his music errs in the direction of triviality, and it is certainly effective. It is surprising however that the organist of St. Alban's, Holborn, where ecclesiastical traditions are held in such esteem, should fall into the common error of accenting the last word instead of the last but one in the sentence "Being of one substance."

Short Evening Service in F. By H. H. Gilbert. [Novello, Ewer and Co.]

THIS is a setting of the Cantate Domino and the Deus Misereatur, and it deserves mention on that account as these canticles are not so much used as formerly. But it also merits notice as proceeding from an American musician. The service might have been written by an English church writer of a century ago, say of the time of Kent, Nares, or Clarke-Whitfield. But our transatlantic cousins move quickly in art matters and no doubt will soon establish a national school of sacred music. Meanwhile every effort in this direction will be watched with interest.

Behold the days come. Anthem. By the Rev. H. H. Woodward. [London Music Publishing Company.]

THERE is so much evidence of talent in this composition that we regret to be unable to give it unqualified praise. Mr. Woodward would appear to have studied Mozart and Spohr, so luscious are his melodies and harmonies. But his anthem consists too much of snatches for solo and chorus giving the effect of patchiness rather than logical sequences. The C in soprano at the end of page 6 should surely be E. The anthem is specially adapted for the Advent season.

Three Andantes. By Hamilton Clarke. (Original Compositions for the Organ, No. 53.) [Novello, Ewer and Co.]

THESE pieces are unpretentious as regards structural outline, but the composer displays considerable boldness in matters of detail. Many of his chromatic progressions strike the ear with a sense of strangeness; while, on the other hand, there are passages distinguished by melodic charm to an uncommon degree. Mr. Hamilton Clarke's compositions will repay the attention of organists, and they will be appreciated in proportion as they are known.

O that men would praise the Lord. Anthem for Harvest Festivals. By Joseph C. Bridge, Mus. Doc. [Novello, Ewer and Co.]

AT the present moment there are, doubtless, a large number of choirmasters seeking diligently for new music specially suitable for the approaching harvest celebrations, and this anthem from the accomplished pen of the organist of Chester Cathedral cannot fail to receive a cordial welcome. It consists of a broad and vigorous opening chorus in A, a second movement more distinctly melodious in D, and a final chorus containing a good deal of bold and free writing, though fugal treatment is avoided. We may cite the figure of accompaniment at the words "Corn shall make the young men cheerful" as perhaps the most striking of many unconventional passages. Dr. Bridge never forgets that he is writing for the Church, while he shows that he can think for himself. His anthem should be in great request, more especially as no solo voices are required.

Thirty-three Kyries. Hymn Tunes. Composed by Robert Brown-Borthwick. [Hamilton, Adams and Co.]

CHURCH musicians are familiar with the labours of the Rev. R. Brown-Borthwick, more particularly as editor of the "Supplemental Hymn and Tune Book." Most of the tunes in the present book are taken from that and other collections, only six out of forty-seven being new. They occasionally betray the hand of the amateur, but on the whole are good sterling compositions, and some of them are calculated to win favour with congregations. Composers of Kyries show much variety in the matter of accent, some of them placing the stress on "keep," others on "this," and others again on "law." Mr. Brown-Borthwick favours the middle word, though not exclusively. The volumes are small and handy in size, and are neatly bound.

FOREIGN NOTES.

A CORRESPONDENT writes to the Berlin *Allgemeine Musik Zeitung* from Rome:—"Mozart's 'Don Giovanni' was performed here for the first time on June 20, and achieved a brilliant—*fiasco*. A few feeble attempts at applause were speedily drowned in the general demonstrations of disapproval, and a chorus of hissing and yells was the funeral dirge which accompanied Mozart's masterpiece to the grave, as far as this capital is concerned. By the rejection (similar to that accorded some time since to Beethoven's 'Fidelio') of 'Don Giovanni,' the Roman public would seem to lay itself open to the charge of vandalism, but for the undeniable fact that the greater part of this lamentable failure was owing to the incredibly bad performance of the work. It may well be that the chaste muse of our master scarcely appeals to the taste of the modern Italians—an accumulation of drastic effects is required now-a-days—while the lengthy *secco* recitatives, too, are but little appreciated here. Still, the incapacity shown on the part of both executants and conductor in the rendering of the work undoubtedly exculpates the audience to a considerable degree. Cotogni, a singer possessing a fine voice and artistic training, sang the title rôle, and to his efforts, and those of Nannetti, likewise a well-trained artist who sang *Leporello*, it was alone owing that the opera was listened to until the end."

It is stated in French journals that Verdi's new opera, "Othello," will be brought out at the Opéra Comique, and not at the Grand Opéra, as had been surmised, and that the Maestro will conduct the performance in person. We have recorded for some years past the various and conflicting rumours concerning this new work (alternately styled "Iago" and "Othello") and take some credit to ourselves for not having as yet abandoned all hope of the ultimate performance somewhere, or, indeed, of the actual existence of so interesting a novelty.

At La Scala, of Milan, Halévy's posthumous opera "Noé," orchestrated by the late Georges Bizet, will be brought out in the coming autumn.

Ponchielli's opera "Gioconda" has been revived at the Costanzi Theatre of Rome, under the Maestro Faccio, with every prospect of a long "run." A most enthusiastic reception was accorded likewise to the same master's last operatic work "Marion Delorme."

Bad news for *prime donne*! A vocal phenomenon, Signor Vincenzo Benedetto, the possessor of a natural mezzo-soprano voice said to be of singular beauty and power, is shortly to make his *début* on the Berlin stage. The singer is some twenty years of age and a pupil of the celebrated Maestro Abba Cornaglia.

At Turin an opera entitled "Il Gondoliere" is to be performed next season, the composer being a lady—viz., the Countess Ida Correr, of Padua.

The Paris Académie des Beaux-Arts has awarded this year's Grand Prix de Rome to M. Augustin Savard, pupil of M. Massenet; prizes of the second order being also obtained by MM. Kaiser and Gedalge, the former likewise a pupil of M. Massenet. It is said, however, that the competition was a less satisfactory one than usual.

An opera by M. Weckerlin, "Le Sicilien," the libretto arranged after Molière's drama by M. Stop, will shortly be produced at the Opéra Comique.

The Paris Opéra is about to be illuminated entirely by electric light, 6,126 incandescent lamps replacing the 7,570 gas jets hitherto employed for that purpose.

"Egmont" is the title of a new opera by M. Salvayre, which is shortly to be brought out at the Paris Opéra Comique. The libretto, from the pen of MM. Albert Wolf and Millaud, is founded upon Goethe's drama of the same name, which, as far as we are aware, has been thus utilised for the first time.

Under the title of "Les deux Pierres," Lortzing's most successful comic opera, "Czaar und Zimmermann," is just now making the round of French provincial theatres. The work was first produced in Germany in 1835, but the name of its composer has hitherto scarcely been known in France.

M. Talazac, the well-known tenor of the Paris Opéra Comique, will undertake an extensive Concert-tour in Germany during the coming season.

The Paris Concerts Populaires are to be resumed next autumn, under the direction of M. Pasdeloup, their original founder. These Concerts, instituted just twenty-five years ago, have done much in disseminating an acquaintance with classical music amongst French audiences, and their suspension some three years since, on account of undue competition, was a matter of general regret.

Hector Berlioz's opera, "Benvenuto Cellini," is to be performed at the Paris Grand Opéra on the occasion of the unveiling of the Berlioz statue in October next.

Victorien Joncières's opera, "Le Chevalier Jean," is to be performed during next season at Breslau, Sondershausen, Metz, Prague, and Liège. We have already recorded the highly successful performance of the work both at the Cologne Stadt-Theater and at the Berlin Opera.

The following paragraph, dated Bayreuth, July 23, has appeared in the daily papers:—The Bayreuth festival plays were resumed to-day. The town is filled with visitors of all nationalities, especially English and Americans. The performance to-day commenced at four o'clock, the work presented being "Parsifal." Every seat in the house was taken, and among the occupants of the boxes were Prince Ernst of Saxe-Meiningen, with his family and suite, Dr. Franz Liszt, the eminent pianist, Herr von Puttkamer, Prussian Minister of the Interior, the members of the family of the late Richard Wagner, as well as many of the prominent members of the German aristocracy, and musical and dramatic celebrities. The various parts, with the exception of *Klingsor*, were filled by the same actors as in former years. The orchestra was under the direction of Herr Levi, of Munich. The acting of Herr Winkelmann as *Parsifal*, and Madame Therese Malten as *Kundry*, elicited great applause.

A new edition has just been published by Feodor Reinboth, of Leipzig, of Hans von Wolzogen's exhaustive analysis of "Tristan und Isolde," which may be recommended to intending visitors of the Bayreuth Festspiele as an interesting guide to Wagner's elaborate music drama.

Two complete performances of Wagner's "Nibelungen" cycle are announced to take place at the Munich Hof-Theater on August 23, 25, 27, and 29; and September 13, 15, 17, and 19 respectively.

Wagner's "Tannhäuser" and "Lohengrin" are to be performed next season at the Leipzig Stadt-Theater without any of the customary "cuts," and the former with the

additional scene written by the composer for the Paris performance of his work in 1861.

An Italian journal has made the discovery that the number *thirteen* has played a conspicuous part in the career of Richard Wagner. The Bayreuth reformer, born in 1813, died thirteen years after his second marriage, on February 13, 1883; on March 13, 1861, his "Tannhäuser" was hissed in Paris; and, finally, the number of letters constituting his christian and surnames is exactly thirteen. After this, it is not surprising that his royal friend and protector of Bavaria should have died on the thirteenth day of June last! It is astonishing to what extent the curious in these matters will carry their unprofitable researches.

Weber's early opera, "Sylvana," which has been making the round of German lyrical establishments, was recently produced at Dresden, where it met with the same enthusiastic reception as elsewhere. It is stated that during the past season the Dresden Hof-Theater has been subsidised to the extent of some £23,000, out of the private purse of the King of Saxony.

The following works were performed by the Berlin Royal Academy of Music (Hochschule) on the 9th ult., in anticipation of the forthcoming centenary of the birth of Carl Maria von Weber—viz., Overture "Oberon" (composed 1826); Hymn, for chorus, orchestra, and solo voices, "In seiner Ordnung schafft der Herr" (1812); Concertstück, for pianoforte and orchestra (1821); Kriegslied, for male quartet, "Wir stehn vor Gott" (1812); Cantata "Kampf und Sieg," for chorus, orchestra, and solo voice, written in commemoration of the battle of Waterloo (1815). The pianoforte part of the Concertstück was played by Professor Barth.

We are glad to learn that the subscriptions towards the Weber monument, to be erected at the composer's native Eutin, have been coming forward more freely of late, though the moderate sum required (£1,000) is still far from being covered.

At the so-called Crystal Palace of Leipzig, a circus is now in course of erection, capable of holding 4,000 persons. There is also to be an organ of some fifty stops, with a view to the building being used for concert purposes.

The performance is projected at Frankfurt of a Passion Play, after the model of those periodically produced at Ober Ammergau. The work is divided into three parts, and is written by Herr Ferdinand Heitemeyer, the music, for solo, chorus, and orchestra, being from the pen of the Frankfurt musical director, Herr C. F. Bischof.

At the Berlin Walhalla Theatre, a three-act operetta, "Capricciosa," by C. A. Raida, is just now attracting crowded audiences. The work had been rejected by several operatic managers, whereupon the composer, confident of ultimate success, brought it out upon his own responsibility with the result indicated.

The new Court Theatre at Schwerin, is to be opened on the 21st of next month with appropriate festivities, including the performance of Gluck's "Iphigenia in Tauris," preceded by a festive prologue (dramatised) from the pen of Herr von Putlitz, to which Herr Aloys Schmitt has written the music. On the second day (September 22) Schiller's "Maria Stuart" is to be given, and on the third the magnificent concert-room attached to the building is to be inaugurated with Beethoven's Choral Symphony, and works by Bach, Handel, and others. The new theatre is constructed entirely of stone and iron, and replaces one destroyed by fire some years since, on which occasion, as will be remembered, the Grand Duke of Mecklenburg (who was present at a performance when the fire broke out), with admirable *sang froid*, succeeded in averting a disastrous panic amongst the auditors.

Anton Rubinstein is engaged upon the composition of a Symphony, which is to be first performed at the Gewandhaus of Leipzig.

At the last *Matinée* of the season given by the pupils of Professor Julius Stockhausen's Academy at Frankfurt, one of the most interesting features was the performance of a Quintet, by Franz Schubert, for two tenors and three basses, a setting of Goethe's poem, "Nur wer die Sehnsucht Kennt," from "Wilhelm Meister," which is said to be of surpassing beauty. This work has been but recently discovered by the indefatigable Herr Max Friedländer.

The Prussian Government has acquired, by purchase, the valuable library of the late Professor Ludwig Erk, famous for his researches in connection with the history of the German Volkslied.

The following was the programme of a Pupils' Concert of the Royal Musikschule of Munich, held on the 5th ult.—Organ Sonata in G minor (G. Merkel); Serenade for orchestra (George J. Bennett, a pupil); Air from "Messiah" (Handel); Concerto in E flat major, for two pianofortes (Mozart); Violoncello Concerto in A minor (Goltermann); Pianoforte Concerto in F sharp minor (Reinecke); Recitative and Air, from "Catharina Cornaro" (F. Lachner); Violin Concerto (H. Sitt); "Waldmorgen," for soprano solo, chorus, and orchestra (Adolf Sandberger, a pupil).

We have received the annual official report of the activity of the Raff-Conservatorium, at Frankfurt, whereof Dr. Hans von Bülow is the honorary president. The young institution appears to be making most satisfactory progress, both as regards the attendance of pupils and the artistic results already obtained.

The well-known Gürzenich Concerts at Cologne, established by the late Ferdinand Hiller, and now under the direction of Dr. Wüllner, will be resumed in October next. The following works, among others, will obtain a hearing during the season:—Mendelssohn's "Elijah," Haydn's "Seasons," Bach's Passion Music, and Symphonies by Beethoven, Schumann, and Niels Gade.

At a music festival recently held at Dortrecht (Holland) the proceedings included a highly successful performance of Albert Becker's Grand Mass in B flat minor, under the direction of Herr W. Kes, and in the presence of the composer.

Professor August Wilhemj is said to contemplate the formation of a string quartet party with himself as leader, and which, after the manner of the late famous Florentine Quartet, will undertake periodical European Concert tours.

The French normal diapason has just been introduced in the orchestra of the Berlin Philharmonic Society.

A grand Liszt Concert is announced to take place on the 26th inst., at Mayence, under the direction of Herren Fritz Steinbach and Wilhem Bruch. The Abbé has promised to be present.

Messrs. Gilbert and Sullivan's operetta, "The Mikado," which has found so much favour with Berlin audiences, is to be shortly produced at the Leipzig Stadt-Theater.

Our esteemed contemporary, the *Neue Zeitschrift für Musik*, the journal founded by Robert Schumann, has become the property of Herr Oscar Schwalm, composer and musical author, who will likewise act as editor of the paper, his predecessor, Herr C. F. Kahnt, having discharged his important functions with much ability for a number of years, in conjunction with Drs. Zopff and Schucht. Our best wishes will accompany the journal under its new régime.

An International Theatre is being planned at Berlin for the performance alternately of the most remarkable dramatic and lyrical productions of all civilised nations.

Herr Xaver Scharwenka, the well-known pianist and composer residing in Berlin, will conduct a series of concerts in the German capital during the coming winter, in the course of which a number of interesting vocal and instrumental works by Beethoven, Liszt, Brahms, Berlioz, and Wagner will be produced.

At the German theatre of Prague, under the direction of Herr Angelo Neumann, a complete "cycle" of Mozart's operas is announced to take place in October next, to be followed, in November, by a similar scheme in regard to Shakespeare's historical dramas.

Brilliant success has attended the recent first performance, at the Kroll'sche Theatre of Berlin, of Heinrich Hofmann's opera "Aennchen von Tharau."

At the last Concert of the season of the Hamburg Philharmonic Society, a most successful performance was given of Max Bruch's oratorio "Achilleus," with Mesdames Joachim and Schauscil, Herren Gudehus and Scheidemann as interpreters of the leading parts.

Herr Fritz Steinbach, a composer of talent, hitherto Capellmeister at the Mayence Stadt-Theater, has accepted the conductorship of the court-orchestra of Meiningen, rendered famous under the *bâton* of Dr. Hans von Bülow.

The Academy of Arts of Madrid has awarded a gold medal to Señor Antonio Peña y Goni for his elaborate volume entitled "La Opera española y la musica dramática en España en el siglo XIX.," a review of which will shortly appear in this journal.

One "competitor" only has presented himself this year at the Royal Conservatorio of Madrid, for the purpose of gaining the annual *prix de Rome* of that institution. He has been successful.

The German Opera Company of New York has secured the first performance of Herr Goldmark's new Opera "Merlin," already referred to in these columns.

A monument to Bellini has just been unveiled at Naples, in the vicinity of the Conservatorio, the work of the sculptor Signor Balzico. On the four sides of the pedestal the figures of the principal heroines of the master are represented—viz., Amina, Norma, Giulietta, and Elvira.

Mdlle. Sigrid Arnoldson, a Swedish vocalist, "discovered" some time since by M. Maurice Strakosch, the well-known *impresario*, is expected ere long to make her *début* in the French capital. Franz Liszt is said to have predicted a brilliant career for this young artist.

Count Wittgenstein's opera, "Antonius und Cleopatra," will be performed during the coming *stagione* at Rome.

M. Tivadar Nachéz, the eminent violinist, has sustained a fracture of the arm, caused by a fall from a tricycle.

At Hamburg, died on the 4th ult., August Ferdinand Riccius, aged sixty-seven, a musician of merit, who for a number of years occupied the post of operatic conductor, first at the Leipzig Stadt-Theater, and subsequently at Hamburg. During the last decade of his life, Riccius devoted his time chiefly to musical criticism in the columns of the *Hamburger Nachrichten*.

Jules Petit, the once much esteemed *basso* at the Opéra, died at Paris at the age of forty-seven.

Minna Meyerbeer, the widow of the celebrated composer of "Robert le Diable" and "Les Huguenots," died at Wiesbaden, on June 28, at the age of eighty-one. Her remains have been conveyed to Berlin and placed by the side of those of her illustrious husband in the Jewish Cemetery.

Sabino Falcone, composer of sacred music and of chamber works, died at Naples, at the age of forty-one.

The death is announced, at Baltimore, of Agnes Guibert, a sister of the convent at Georgetown, who, according to Rubinstein, possessed the most magnificent soprano voice he ever heard. She has never used her precious gift except in connection with the ritual of her church, and before taking the veil had refused an offer of 250,000 francs made her by M. Strakosch for her appearance at a series of concerts.

CORRESPONDENCE.

M. SAINT-SAËNS'S NORMAL METRONOME.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—About the beginning of the present month, M. Saint-Saëns addressed a note to the French Academy of Sciences on the desirability of providing musicians with a normal metronome. I append a translation of the communication, thinking it may prove of interest to many of your readers.

Nobody will deny that uniformity of pitch should be secured, and that, therefore, the introduction of a normal diapason is a distinct gain to musical art. The advantages to be derived from a normal metronome are not so easily perceived. The real object of the instrument is to indicate to the performer or performers the rate at which a given composition is to be played. To the soloist such indications, although acting as a partial guide, are not strictly adhered to, for each performer relies chiefly upon his own individual reading of the composition. For orchestral performances or concerted pieces, on the other hand, the metronome appears to greater advantage, but it seems to me that the apparatus as now constructed, M. Saint-Saëns to the contrary notwithstanding, may be made sufficiently accurate for every purpose. Let us select at random half-a-dozen metronomes, and set them to beat at say sixty per minute. Suppose the variation between them amounts to three per cent.—a discrepancy not likely to occur with even roughly

constructed instruments—what impression would be conveyed to our senses if a given composition be rendered according to the indications of the best and worst of these metronomes? I apprehend that the rendering would gain or lose nothing by the slight difference of time in the two cases.

Again, if a normal metronome be prepared in Paris to give in that place absolutely correct indications, these would not be the same if the apparatus were used in any other latitude, the swing of a pendulum varying with its position on the globe. For theoretical accuracy, therefore, a correction would be necessary for varying degrees of latitude, although practically the instruments would be good enough.

Improvements might advantageously be made to secure greater regularity of beat as the spring uncoils and loses its tension, although even this is not necessary in an apparatus which only need be used intermittently for a few seconds at a time; but any advantage to be gained from the introduction of a normal metronome appears to me more imaginary than real.

I may add that the President of the Academy has asked the Mechanics and Physics Sections to investigate the question submitted by M. Saint-Saëns.

I remain, Sir, your obedient servant,

T. E. GATEHOUSE.

22, Paternoster Row, July 20, 1886.

TRANSLATION.

The Normal Metronome. Note by M. Saint-Saëns.

"Music differs from the plastic arts in that the essential element of the latter is the division of space, whereas that of the former is the division of time.

"In fact, music is the art of combining sounds either successively (as in melody) or simultaneously (as in harmony). In either case, a sound being composed of a certain number of isochronous vibrations of given duration, all music is reduced to a relation between numbers. Melody and harmony are merely rhythmical combinations.

"We may regard sounds (1) from the point of view of the greater or less rapidity of the vibrations which compose them; (2) from their duration. In either case, the relation between the different sounds constitutes in itself alone the whole musical interest. In the fifteenth and sixteenth centuries, no other point was considered. The pitch was arbitrary, and there were no directions as to the rate of execution, or what is termed in music the time of a piece.

"The progress of the art of singing, appealing to all the resources of the voice throughout the vocal scale, gradually made apparent the necessity of a definite starting point as to pitch, and each country adopted its own. As this art became still further developed, the want of a common standard of pitch was universally felt, and the Académie des Sciences solved the problem by introducing the normal diapason, which all nations are gradually adopting. On the other hand, the development of the combinations of rhythm showed the necessity for determining the time of pieces of music. This was done in vague terms, which every one interpreted according to his own ideas, and no other method was adopted until the appearance of the metronome. This instrument, invented at the end of the last century by Steckel, and improved by Maelzel, is a pendulum provided with a 'movable bob' and a graduated scale, based upon the subdivisions of a minute. In the metronomes most frequently employed, the subdivisions range from $\frac{1}{10}$ to $\frac{1}{120}$ of a minute.

"These instruments are universally employed. But to be of any practical utility they must be accurate, and unfortunately this is a quality that very few of them possess. The musical world is supplied with badly constructed and badly regulated metronomes, which mislead musicians instead of guiding them.

"The Académie, which has rendered so great a service to music by the introduction of the normal diapason, would complete its work by endowing it also with a normal metronome, regulated mathematically, and by obtaining a guarantee from the Government that metronomes before being delivered to the public should be tested and stamped, as are tuning-forks, weights, and measures."

THE NATURAL MUSICAL SCALES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you kindly allow me to point out that the scheme of the major diatonic scale, to which I called attention in your last issue, affords also a solution of the "tonic minor" question; a solution which, it seems fair to expect, will reconcile the views of many theorists otherwise hopelessly antagonistic.

Alfred Day, the inventor of the generally accepted tonic minor, states explicitly that the *minor third from the tonic*, 6:5, is an arbitrary, and not a natural interval.

The Tonic Sol-fa school rejects the tonic minor theory entirely, affirming that the so-called tonic minor of C is really the relative minor of E flat. Other observers have noted the facts that the equal temperament minor third, instead of being too narrow to satisfy the ear, as theory suggests, is in reality too wide; and that the E F major third, instead of being too wide, is, at least in some cases, too narrow.

The Series of Perfect Fifths.

A♯	E♭	B♭	F	C	G	D
$\frac{128}{81}$	$\frac{32}{27}$	$\frac{16}{9}$	$\frac{4}{3}$	$\frac{1}{1}$	$\frac{3}{2}$	$\frac{9}{8}$
81	27	9	3	1	2	8

Affords a scale completely satisfying these objections, thus—

Natural Tonic Minor Scale.

C	D	E♭	F	G	A♯	B♭	C
1	9	32	4	3	128	16	2
	8	27	3	2	81	9	

This scale is entirely and indisputably natural. Its minor third, C to E flat, is narrower by a comma ($\frac{1}{81}$) than the modic minor third, A to C. Its major thirds are wider by a comma than the major thirds of the major scale. Its third, sixth, and seventh, all or either may be raised a chromatic semitone, $\frac{1}{16}$, without in any way violating the dictates of nature, as the raised and unraised notes are all derived from the same root.

On page 110 of "Musical Statics," Mr. Curwen says:—"The minor mode does not hold its own so well as the major. . . . It seems as though it could not stand alone. In every few measures it takes it needs the relative major to support its steps."

This and much more is justified and explained by the fact that the natural tonic minor scale has but *one* root or gauge-note, C; whilst the major scale has *two* roots or gauge-notes, C and E.

Annexed is a comparative view of minor scales, showing the relative dimensions of their intervals—

Natural Tonic Minor.

C T D S E♭ T F T G S A♯ T B♭ T C

Day's Minor.

C T „ S „ t „ T „ S „ t „ T „

Relative Minor.

C T „ S „ T „ t „ S „ T „ t „

Here $T = \frac{9}{8}$; $t = \frac{10}{9}$; $S = \frac{4}{3}$; $s = \frac{3}{2}$.

The raised sixths, sevenths, and thirds are identical in these scales.—Yours faithfully,

JOSEPH GOOLD.

NEGLECTED SOLO INSTRUMENTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—A note in your issue of this month refers to a subject in which I have for some time taken a great interest, and upon which I venture to ask you to let me add a few remarks. One point not touched upon by your correspondent is the position of amateurs. With regard to this question, I think I shall hardly be exaggerating if I say that there are thousands of amateurs of some taste and cultivation (I know a few in my own experience, which is by no means large) who scarcely know any of the orchestral wind instruments, except the flute, by their sound or even their name. By the performance of the many neglected masterpieces written for other wind instruments, all such persons would have a new and most interesting field revealed to

them, and composers would, doubtless, be thus encouraged to still further enrich the store of these pieces. It seems strange indeed that Conductors should be so blind to such an opportunity: we have actually had a Concerto for kettle-drums played within the last few years, by way of a startling novelty, as if there were not many fine instruments, with plenty of suitable music composed for them, waiting to be heard. Another branch of this subject, on which I should like to say a few words, is the revival of instruments which have been long thrown aside. The double-reed family is fairly represented—we have the oboe (soprano), cor anglais (alto), bassoon (bass), and contra-fagotto (double-bass), all in more or less common use—though the cor anglais, perhaps the most beautiful of all the family, might be brought forward more than it is at present. But of the single-reed family the only representative in ordinary use is the soprano—the clarinet—whereas the alto and bass clarinets are exceedingly fine and effective instruments, and are, unfortunately, scarcely ever heard: the basset-horn, so far as I am aware, is only used in *one* work which is ever performed—Mozart's Requiem—and the bass clarinet in Meyerbeer's and Wagner's operas. But all these, besides being available for orchestral use, are excellent as solo instruments; only, unfortunately, there is little written for them. The remedy for this lies in the hands of composers. I have myself used the bass clarinet as a solo instrument (having adapted a cello part to it) in a chamber Concert in a small provincial town, where it was much admired by the few musicians who were present. Mozart and Mendelssohn have both used the basset-horn in chamber music: the latter having written two magnificent Concert pieces (Op. 113 and 114) for clarinet, basset-horn, and piano. Is it too much to hope that we may hear these some day at the "Monday Pops."? I would also mention, as specimens of chamber music, two exquisite pieces for clarinet, viola, and piano; a trio by Mozart in E flat, and Schumann's "Märchen-Erzählungen." These latter, by the way, were played at a Saturday Popular Concert last season, with violin instead of clarinet, when Mr. Lazarus was, I believe, actually present, waiting to play in a Septet. If my remarks should attract the favourable attention of those in authority, and so eventually lead to a practical recognition of the claims of these neglected instruments and compositions, the object of my letter will be gained.—I am, Sir, yours faithfully,

ROUGHTON H. WHALL, A.C.O.

152, Oakley Street, Chelsea, July 11, 1886.

"ADELAIDE AS A MUSICAL CITY."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—By this mail I forward the *S. A. Register* of May 29, 1886, in which appears a letter from me contradicting a statement made by your Adelaide correspondent in his "Adelaide as a Musical City," published in *THE MUSICAL TIMES* of March 1, 1886. As your valuable journal is held in such high estimation even in this distant part of the world, I must request the favour of your giving publicity to my refutation of your correspondent's want of accuracy. I have waited a week for any reply to my letter to the *Register*, but none has appeared; the reason is obvious.—I am, Sir, &c.,

"S. A. REGISTER" MUSICAL CRITIC.

Adelaide, June 5, 1886.

"SIR,—In the March issue of *THE MUSICAL TIMES* (London) a correspondent favours the readers of that journal with his views upon 'Adelaide as a Musical City.' His concluding paragraph begins, 'We have only one drawback, our newspaper critics are deficient in knowledge,' and after mentioning three instances where errors have been made—one of which, by the way, is palpably a printer's error—he writes, 'If this does not suffice to show their weakness, the *S. A. Register's* notice of one of the Quartet Concerts may.' Then follows what purports to be a quotation from the *Register* notice of the performance of Schubert's 'Trout' Quintet, marked by quotation points. I am informed by the Secretary of the A.S.Q.C. and another competent authority that this work has been performed in Adelaide only on three occasions, at each of which I have been present as your representative; and I

flatly deny that the quotation is correct either literally or as giving, even in the most general manner, the sense of the criticism which appeared in your columns. Even under favourable circumstances the critic's 'lot is not a happy one,' and he certainly cannot afford to be adversely misquoted.—I am, Sir, &c., YOUR MUSICAL CRITIC."

AN UNKNOWN IRISH TUNE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The late Carl Engel, sometime previous to his death, recommended in your columns that organists and others, in country districts especially, should bring forward any characteristic national air or tune which might be considered to have escaped public notice, or rather that of musicians generally. The appended melody, which I now transcribe from memory, I have never seen in any printed collection of Irish or other tunes, nor in any MS. except my own. I heard it from time to time in Limerick and Tipperary, played for such a dance as Miss McLeod's reel is used for; but since my residence in this county (Kerry) I have not heard it even once. Mr. Rockstro, in his *History of Music*, says: "Many of the finest English, French, Scottish, Irish, and other national melodies are written in the ancient ecclesiastical scales." It may be interesting, therefore, to those conversant with the Gregorian modes, to discuss the question as to which of them belong the quaint periods of this melodious old air, which I believe to be thus far unknown.—I am, Sir, yours very truly,

W. CHARLES HETREED, Cathedral Organist.

July 5, 1886.



THE MARSEILLAISE HYMN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you please inform me through your Correspondence column, of the full particulars relative to the authorship of the melody to the "Marseillaise Hymn."

Was the melody specially composed for it, or was it in existence before the "Marseillaise"?—Yours truly,

THIRVALD LAURSEN.

45, Fairlawn Street, Moss Side, Manchester.

[On the much-debated question referred to above our correspondents may have something to say. We invite communications.—ED. M. T.]

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BIRFIELD.—A Concert in aid of local charities was given by Miss Minna Vivian in the schoolroom, on Tuesday, the 6th ult., assisted by the following ladies and gentlemen:—Lady Charlotte and Lady Octavia Legge, Lady Simeon, Mr. Colnaghi, Mr. Traherne, and Mr. Ernest Cecil. Special mention should be made of Miss Vivian's singing of "In a quaint old village" (Scott Gatty), and also of that of Mr. Colnaghi in "My love and I" (Tosti), and "Missus Prue" (Molloy). The Ladies' Legge played Tarantelle (N. Rubinstein), and Valse Tyrolenne (Raff), as piano duets; and Lady Charlotte Legge greatly interested the audience by performing two solos on the Gueira. A new song, "Winds in the trees," by Goring Thomas, the composer of "Esmeralda," was well sung by Mr. Charles Harris, Organist and Choirmaster of the Parish Church. At the end of the first part, Mr. Traherne and Mr. Ernest Cecil appeared in a new Drawing-room Operetta, by Louisa Gray, entitled *Between two Stools*, which gave great satisfaction, the music being bright and melodious. The accompaniments were shared by Miss Vivian and Mr. Harris.

BURNLEY.—A Floral Fête in connection with Holy Trinity Church was opened by Lady Charles Pratt at Sandgate School on the 2nd ult. Topical songs were sung by the scholars, dressed to represent the professions and trades of Burnley. During the fête solos were rendered by Master J. Downing, of Manchester Cathedral, and instructed selection, by the "Sailor Boys" of the training ship "Indefatigable." Liverpool. Master Downing was also highly successful in solos by Handel and Haydn on the two succeeding Sundays. The Vicar of Holy Trinity presided at an entertainment on behalf of the Burnley General Help Society for the Blind, held in the Mechanics' Institute on the 14th ult., when vocal and instrumental selections were given by some of the blind, assisted by local amateurs and artists.

CHERTSEY.—On June 28, Mr. Fred Monk gave a Concert at the Infants' Schoolroom, by kind permission of the Vicar, at which he was assisted by an orchestral band, led by Mr. J. S. Liddle, Mus. Bac., of Newbury. The programme included the Overture to *Saul* (Handel), March from *Elis* (Costa), Minuet and Trio from Symphony in E flat (Mozart), and the "Queen's Jubilee March" (Watson), all of which were fairly given by the orchestra. Mr. Liddle's solos were Italian's Cavatina, Spohr's Barcarole in G (Op. 139), David's Study and Ungarische, and a clever and effective Bolero of his own. Some amateurs of the neighbourhood assisted as vocalists. The receipts of the Concert were devoted to paying the expenses of the orchestral band during the past season.

DERBY CASTLE.—The Concerts given at this pleasure resort have been excellent, that on June 28 being highly successful, mainly owing to the effective singing of Miss Bessie Holt, who, especially in the song "Sing, sweet bird," created a marked impression. She also received warm applause for her rendering of "Queen of the Sea" and "Killarney"; vocal selections being likewise contributed by Miss Jessie Brackenridge and Mr. Grimshaw.

FOLKESTONE.—On Thursday evening, the 1st ult., a Concert in aid of the funds of the Hospital was given in the Town Hall, by the pupils of Sutherland House. The programme comprised Gault's *Kath*, which was admirably rendered, the choruses being especially good. The second part was miscellaneous. There was an excellent orchestra led by Mr. Cecil M. Gann. The principal vocalists were Miss Margaret Hoare and Miss Hilda Wilson, both of whom were much appreciated. Mr. Dugard, Organist of Trinity Church, conducted.

GEORGETOWN, DEMERARA.—A Concert of Scottish music was given by the members of the St. Andrew's and St. Thomas's choirs, assisted by other amateurs, in the Philharmonic Hall, on June 22. Several choruses were well sung, and solos were efficiently rendered by Mrs. H. L. Wight, Mrs. W. Wieting, Messrs. Joseph Virtue, Baldwin, and Brown. Instrumental solos were effectively performed by Mr. Hemery (violinello) and Mr. Sanier (flute), and the pianoforte accompaniments were played by Messrs. Botrne and Barnard with much ability. Mr. W. R. Colbeck arranged and conducted the Concert.

GRAHAMSTON, N.B.—The third Annual Concert by Mr. J. Watson Lee's pupils was given on Friday evening, June 25, in the Odd Fellows' Hall, before a large audience. Mr. James Wilson in the chair. A well selected miscellaneous programme was excellently rendered. Mr. Lee accompanied the vocal music. At the conclusion of the Concert the chairman presented the certificates gained last year by Mr. Lee's pupils at the local examination in connection with Trinity College.

GRAHAMSTOWN.—On Wednesday, May 19, the Annual Festival Service was held in Trinity Church, which was crowded long before the time of commencement, many being unable to gain admittance. Farmer's Oratorio, *Christ and His Soldiers*, was well rendered by the choir, assisted by a few friends. Miss J. Tidmarsh presided at the organ, and Mr. W. Howse, Organist of the Church, conducted. The solos were taken by Misses Ward and Wedderburn, and Messrs. Pryce, Gowie, and Suttie. Miss Tidmarsh played Best's Allegro in C and Wely's Overture in C. This service was the most successful ever given by the choir, both from an artistic and pecuniary point of view.

LEEDS.—On Sunday afternoon, June 27, Haydn's *Creation* was rendered in Salem Chapel to a crowded congregation, the object being to obtain funds towards the cleaning and repairing of the organ. The principal vocalists were Miss Wood, Mr. Charles Blagrove, and Mr. Dan Billington, all of whom were thoroughly efficient. The choruses were given with fine effect. Mr. W. R. Hudson (the Organist) displayed much ability in the instrumental portions of the Oratorio. Mr. W. Toothill conducted.

PUTNEY.—A successful Concert was given at the Assembly Rooms, on the 2nd ult., by the Students of the School of Music, 105, Upper Richmond Road, under the direction of Mr. Frank Barnard, R.A.M.,

Principal. The programme consisted of compositions by Bennett, Chopin, Mendelssohn, Liszt, &c. The Barcarole from the Fourth Concerto, by Sir Sterndale Bennett, and Capriccio Brillante (Op. 22), Mendelssohn, were performed with orchestral accompaniment.

STOCKTON-ON-TREES.—A Service of Sacred Music and Organ Recital were given at Holy Trinity Church on the afternoon of the 12th ult., before a crowded congregation. The organ pieces were well selected and excellently rendered by Mr. J. T. B. Turner, Organist and Choirmaster of the Church; Mr. J. Hunter and Mr. J. Pearson contributing vocal solos, which were highly appreciated.

TUNBRIDGE WELLS.—An interesting Service of Sacred Music took place on Wednesday evening, the 7th ult., at the Wesleyan Church, Vale Royal. The selection consisted of Mozart's Twelfth Mass, varied by solos and duets from the best known Oratorios, the general character of the service reflecting much credit on Mr. G. Stamer, the Conductor, under whose direction it had been organised. The chorus numbered sixty, and the orchestra consisted of fourteen performers. Mr. W. W. Stamer, R.A.M., contributing not a little to the success by his masterly organ accompaniments. The choruses in the Mass received careful and intelligent rendering, and the selections from the Oratorios were well interpreted by Mrs. Skillen, Miss Lambach, Messrs. Parsons and Oliver.

WORKINGHAM.—A Choral Festival was held in the Parish Church on the 1st ult., which proved highly successful. The suggestion of performing some sacred Cantata in the place of a sermon at the close of the service, of strengthening the organ accompaniment with a small and carefully selected orchestra of stringed instruments, and of supplementing the singing of the choirs with ladies' voices, met with the approval of the rural deanery Chapter. The work was Mendelssohn's 95th Psalm, and although the labour involved in the learning of such a composition by the more efficient village choirs is very great, there can be no doubt that it has been productive of much good. The orchestra consisted of eight violins, a tenor, a violoncello, and a double bass. There was a special service-book prepared, and in the playing of the hymns and voluntaries, as well as in the Psalm, the orchestra joined with the organ. Mr. Gregory, Organist of Sonning, conducted. There were forty ladies in the choir, and in all upwards of 320 performers took part in the music. The general effect was of far more than ordinary excellence, Mendelssohn's Psalm, notwithstanding the difficulties it presented, being steadily and finely rendered, and the entire performance reflecting real credit on the careful training bestowed upon the various choirs in the deanery. Mr. Moss was an efficient organist.

WRENHAM.—The organ in Brynffynnon Wesleyan Chapel was re-opened on Tuesday, the 13th ult., two Recitals being given before large congregations by Mr. A. J. Phipps, R.A.M., Principal of the Liverpool Conservatoire of Music. The instrument, which has been rebuilt by Messrs. Gray and Davison, is much improved, the superior quality of tone being greatly admired. By the application of a patent pallet the touch has been made light and easy of manipulation, and this improvement was exhibited to perfection by Mr. Phipps' masterly performances. Vocal music was contributed by Mdlle. Kefalas and Madame Bolani.

ORGAN APPOINTMENTS.—Mr. Alfred E. Bateman Brown, Organist and Choirmaster to Mount Zion Chapel, Graham Street, Birmingham.—Mr. W. Harry Woodward, Organist and Choirmaster to the Parish Church, Astbury, Congleton.—Mr. James Parker, to St. Wilfred's Church, Northenden.—Mr. Albert A. Jelkic, to the German Church, Cleveland Street, Fitzroy Square.—Mr. Howard Leask, Organist and Choirmaster to the Parish Church of St. Margaret, Lee.—Mr. Robert Gordon, Organist and Choirmaster to Augustine Congregational Church, Edinburgh.—Mr. J. Mortimer Dudman, to the Royal Aquarium, Westminster.—Mr. H. J. M'Ardee, Organist and Musicmaster to Stonyhurst College, near Blackburn, Lancashire.—Mr. W. H. Ward, Organist and Choirmaster to St. John's, Bethnal Green.

CHOIR APPOINTMENTS.—Mr. W. H. Ward, Choirmaster to the Church Choirs Union for the Rural Deanery of Spitalfields.—Mr. Edwin Lister, Choirmaster to St. James's, Kidbrook.

DEATHS.

On the 12th ult., at his residence, 233, Camden Road, DANIEL HILL, J.P., formerly of the Bank of England, and from 1871 until its dissolution, in 1882, President of the late Sacred Harmonic Society, aged 81. He was interred in Highgate Cemetery, July 16, 1886.

On the 17th ult., at Wimbledon, aged 44, FRANK CHAPPELL, of 125, Harley Street, and of Great Marlborough Street (Metzger and Co.), Interred in the West Hamstead Cemetery, July 21.

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